

2007

A performer's guide to the songs for soprano by the Austro-American composer Eric Zeisl (1905-1959)

Katharina Roessner

Louisiana State University and Agricultural and Mechanical College, kroess2@lsu.edu

Follow this and additional works at: https://digitalcommons.lsu.edu/gradschool_dissertations



Part of the [Music Commons](#)

Recommended Citation

Roessner, Katharina, "A performer's guide to the songs for soprano by the Austro-American composer Eric Zeisl (1905-1959)" (2007). *LSU Doctoral Dissertations*. 683.

https://digitalcommons.lsu.edu/gradschool_dissertations/683

This Dissertation is brought to you for free and open access by the Graduate School at LSU Digital Commons. It has been accepted for inclusion in LSU Doctoral Dissertations by an authorized graduate school editor of LSU Digital Commons. For more information, please contact gradetd@lsu.edu.

A PERFORMER'S GUIDE TO THE SONGS FOR SOPRANO
BY THE AUSTRO-AMERICAN COMPOSER
ERIC ZEISL (1905 – 1959)

A Written Document

Submitted to the Graduate Faculty of the
Louisiana State University and
Agricultural and Mechanical College
In partial fulfillment of the
Requirements for the degree of
Doctor of Musical Arts

in

The School of Music

by

Katharina Roessner

1st diploma examination (B.M.), University of Music, Vienna, Austria, 1995
Magister artium (M.M.), University of Music, Vienna, Austria, 1998
December, 2007

ACKNOWLEDGMENTS

First and foremost, I wish to thank the composer Eric Zeisl himself for sharing his outstanding gift with the world and composing this beautiful, expressive music. Many thanks also to the daughter of the composer, Dr. Barbara Zeisl-Schoenberg, who was supportive from the beginning. She has supported me not only with her enthusiasm for the project, but also in very practical ways by providing me with a copy of the autograph of all of Zeisl's unpublished songs. I wish to thank the Zeisl scholar Dr. Malcolm S. Cole, who was so friendly as to answer questions that came up during my research.

Furthermore, I wish to thank my committee, Prof. Patricia O'Neill, Dr. Loraine Sims, Prof. Robert Grayson, and Dr. Robert Peck for their support and help in shaping this paper. Prof. O'Neill has guided me through the past three years with immeasurable patience and has given me so much insight in the process of my own singing. She shared her wisdom and inspiration with me, which I will carry with me forever. A special thanks to my minor professor Dr. Sims, who has given me a foundation in voice science and has shaped my teaching style over the past years; also, I wish to thank her simply for always having an open ear to all of my questions and problems. Many thanks to Prof. Grayson, whose support I have felt strongly and continuously throughout my time at LSU.

Additionally, I wish to thank my friend, composer Alexander Wagendristel, for countless conversations about music in the past 18 years of our friendship. His support and patience with innumerable questions from my side has been a major factor in my growth as a musician.

Last, but not least, I wish to thank my fiancé, Dr. Adrian Stütz. There are no words to describe everything he does for me every single day since the day we met.

TABLE OF CONTENTS

ACKNOWLEDGEMENTS.....	ii
ABSTRACT.....	iv
INTRODUCTION.....	1
CHAPTER 1: BIOGRAPHICAL BACKGROUND.....	4
CHAPTER 2: OVERVIEW OF ZEISL’S SONG OUTPUT AND STYLE.....	14
CHAPTER 3: ANALYSES OF CHOSEN SONGS.....	20
3.1. THE PUBLISHED SONGS FOR HIGH VOICE.....	22
3.1.1. <i>DER SCHÄFER</i>	22
3.1.2. <i>DIE FÜNF HÜHNERCHEN</i>	28
3.1.3. <i>VERGISS MEIN NICHT</i>	32
3.1.4. <i>VOR MEINEM FENSTER</i>	38
3.2. THE UNPUBLISHED SONGS FOR HIGH VOICE.....	46
3.2.1. <i>DER BRIEFMARK</i>	46
3.2.2. <i>DER TAG ERWACHT</i>	52
3.2.3. <i>IMMER LEISER WIRD MEIN SCHLUMMER</i>	59
3.2.4. <i>KOMMST DU NICHT HEREIN</i>	65
3.2.5. <i>REITERLIEDCHEN</i>	72
CONCLUSION.....	79
BIBLIOGRAPHY.....	81
APPENDIX A: LIST OF SOPRANO SONGS.....	84
APPENDIX B: IPA TRANSCRIPTIONS.....	89
APPENDIX C: LIST OF SONG RECORDINGS.....	94
APPENDIX D: LETTER OF PERMISSION.....	95
VITA.....	97

ABSTRACT

This written document presents an introduction to the soprano songs by the Austro-American composer Eric Zeisl. Songs chosen comprise published songs (*Der Schäfer, Die Fünf Hühnerchen, Vergiss Mein Nicht, Vor Meinem Fenster*) as well as unpublished songs (*Der Briekfmark, Der Tag Erwacht, Immer Leiser Wird Mein Schlummer, Kommst Du Nicht Herein, Reiterliedchen*). The thesis begins with a brief biographical outline of the composer and a discussion of his song style and his musical influences. Subsequent chapters include a discussion of the poets used in the chosen songs, as well as an analysis of these songs. Appendices provide translations, IPA transcriptions, a complete song list of Zeisl's soprano songs with vocal ranges, and a discography.

INTRODUCTION

The year 2005 marked the 100th anniversary of the birth of the composer Eric Zeisl. Although Zeisl's pieces have been continuously performed, this anniversary spurred on a widespread interest in reviving Zeisl's music, especially his song output. Aside from exhibitions about the life and work of the composer in 2005, for example in the Jewish Museum in Vienna, this renewed interest has been reflected in several recent performances at important venues such as the Salzburg festival and the *Musikverein* in Vienna. These concerts featured important artists of the *Lied* genre, among them Thomas Hampson, Wolfgang Holzmair, Siegfried Jerusalem, and Adrian Eröd. Additionally, CD recordings of Zeisl's songs were produced featuring some of these artists. Two recordings featured Zeisl songs exclusively.

Zeisl, born in Vienna, Austria, May 18 1905, wrote almost 100 songs, of which only 23 are published. All of his songs with German texts were written before his forced emigration to the USA – via Paris - in 1938, and *Lied* was the most important genre which helped Zeisl to become established in the concert life of Vienna. At that time, his songs were performed by such famous singers as Hans Duhan and Alexander Kipnis at important venues like the *Konzerthaus* and the *Musikverein*, concert halls which remain prominent in the concert life of Vienna to this day.

In the early 1930's, Zeisl was already known beyond Austria's borders. His songs were performed often, and several of them were published. However, as with many budding and even flourishing Jewish artists, the tragic intrusion of the Hitler era prevented Zeisl from maintaining his place as one of the most important Viennese composers after World War II. Hitler's influence was already felt strongly in Austria before the *Anschluss* and publishing houses were cautious about connections with Jewish Composers. For these reasons Zeisl suffered the cancellation of

several of his performances, and an offer to teach at the Vienna Conservatory was withdrawn. These restrictions had wide reaching consequences on Zeisl's life and his legacy, some of which will be discussed in this paper.

The purpose of this paper is to bring to greater awareness the wonderful songs of this gifted composer by presenting analyses of stylistically representative songs of Zeisl. My goal is to make the songs more accessible to performers and/or teachers by providing background information about the songs and their poets, translations, IPA transcriptions, and analyses of chosen songs. To broaden the awareness of this repertoire, as well as to give a better overview of the song output of Zeisl, I have chosen several published, as well as unpublished songs representative of the broad spectrum of moods in Zeisl's output of songs. Zeisl's songs have captured my imagination, and through this study of his songs, I wish to make a contribution toward introducing them again to the public at large.

Chapter 1 presents a brief biography of the composer. It was my intention to focus on the years up to 1938, the time period Zeisl wrote all of his German songs. Chapter 2 will give an overview of Zeisl's song output, as well as insights into Zeisl's compositional style. I will provide information about Zeisl's choice of poets, as well as stimuli which sparked Zeisl's imagination. Chapter 3 provides analyses of chosen songs. From the published songs for high voice, songs that have not been analyzed before have been chosen. My choice of the unpublished songs was determined by several factors. My primary goal was to make people aware that Zeisl's output of high quality songs far exceeds that of his few published songs. Also, my intention was to include a representative staple of songs, varying in mood, to reflect the many different forms of expression found in Zeisl's songs. Zeisl's song output ranges from comical to extremely sad and hopeless. I have been strongly supported and influenced by the daughter of the composer,

Dr. Barbara Schoenberg-Zeisl, who has provided valuable insight, as well as by the interview that Dr. Malcolm S. Cole held with Zeisl's wife in 1975.

Appendix A will feature a list of Zeisl's songs for high voice. Vocal ranges for the songs are provided to facilitate repertoire choices for singers and teachers. Appendix B provides translations of poems that have not yet been translated and directs the reader to sources of previously translated songs. Included in Appendix C are IPA transcriptions of all the songs discussed in this paper. Finally, Appendix D will list recordings of Zeisl's songs that are currently available.

CHAPTER 1

BIOGRAPHICAL BACKGROUND¹

Zeisl's family was of Slavic descent; both grandparents came from *Böhmisch-Mähren*, what today comprises the Czech Republic and Slovakia.² His parents owned a coffee house in Vienna's second district, and therefore they could provide well for the family of six (Zeisl, being the third of four boys) until the outbreak of World War I. During and after the war, the family was on the brink of poverty. Although the family was Jewish, they thought of themselves first and foremost as Austrians.³ Zeisl's grandfather took the young boy to the synagogue and introduced him to the Torah, but there was no formal instruction, for instance in Hebrew Liturgy.⁴

The Zeisl household was a musical one, the father was a member of a *Gesangsverein* (choral society), his uncle was a professional singer in Nürnberg, and two of his brothers sang as well. Zeisl learned to play the piano and grew to be an excellent pianist. Growing up in a house filled with music, Zeisl's inclinations to compose began emerging at the early age of eight or nine.⁵ His interest in composition was not taken seriously by his family and was eventually completely rejected. They considered music a hobby, certainly not a profession.

¹ For a more thorough discussion of Eric Zeisl's life, the reader is referred to Malcolm S. Cole and Barbara Barclay, *Armseelchen. The Life and Music of Eric Zeisl* (Greenwood Press, 1984), Karin Wagner *Eric Zeisl – Komponist der Alten und Neuen Welt* (PhD dissertation, University of Vienna, Austria, 2004), Karin Wagner *Fremd bin ich ausgezogen* (Czernin Verlag, 2005), henceforth referred to as Cole and Barclay, 1984, Karin Wagner, 2004, and Karin Wagner, 2005, respectively.

² Karin Wagner, 2005.

³ Werner Hanak, Michael Haas and Karin Wagner. "Endstation Schein-Heiligenstadt: Eric Zeisl's Flucht nach Hollywood." Catalogue published in conjunction with an exhibition at the Jewish Museum Vienna from 30 November 2005 to 26 March 2006. Wien: Jüdisches Museum, 2005.

⁴ Cole and Barclay, 1984.

⁵ Ibid.

The themes of his childhood seemed to have been that of isolation and of being misunderstood, the ghosts of which would haunt him often throughout his lifetime. Zeisl had a difficult relationship with his mother, as well as with his oldest brother and grandmother. Early on, he showed a nervous temperament, so much so that he was taken to a neurologist. During one incident, Zeisl's mother locked the piano and burnt all his compositions, because she thought that his occupation with these matters contributed to Zeisl's mental condition.⁶ This psychological abuse by his family and his disposition for depression caused Zeisl to seek three years of psychoanalysis as a young man, and he suffered from bouts of depression for the rest of his life.

Zeisl did not excel in academia. After deliberately failing school so that he would be sent to the Vienna State Academy instead, he took classes there sporadically from 1919 to 1923. Zeisl's temperament did not respond well to traditional teaching. Classroom teaching was simply too dry for him. Also, because he scored high in the entrance exams, due to his perfect pitch and his excellent piano skills, he was placed in classes that were too advanced for him.

Fortunately, his extraordinary talent was discovered by Richard Stöhr, a teacher with whom Zeisl was studying harmony at the Academy. He subsequently took private lessons in composition with him. Zeisl's financial situation was more than dire, so he taught private lessons to be able to afford his own lessons with Stöhr, and to survive as a professional composer in general. The two remained close friends for life.⁷ Stöhr's musical language was that of the late 19th century, and he was an academic person.^{8,9} In her interview with Dr. Cole, Gertrud Zeisl described the situation:

⁶ Ibid.

⁷ Ibid.

⁸ Karin Wagner, 2004.

⁹ Gertrud S. Zeisl. "Eric Zeisl: his Life and Music." Interview by Malcolm S. Cole, 1975. Oral history transcript. Oral History Program, University of California, Los Angeles, c1978.

Stöhr was a man who knew very much, but he was a very academic person, as Eric described him. He was too narrow a straight jacket for him. He called him very dry. So he was looking further.¹⁰

Other influential teachers were Joseph Marx and Hugo Kauder: “the former nurtured Zeisl’s lyric-dramatic talents; the latter tutored him in the handling of sustained instrumental compositions.”¹¹ In the early 1930’s, Hugo Kauder, a more modern and open-minded as well as less traditional musician, began to insert his influence in Zeisl’s life.¹² For the rest of his life, Zeisl continued to look for teachers to improve his compositional technique. After his emigration to the United States in 1939, Zeisl, always in search of a stimulating teacher, wanted to take lessons with Arnold Schoenberg, but couldn’t afford the fee. Nevertheless, Schoenberg, although stylistically and dramatically different from Zeisl, was an inspiration to him after the two met socially. Although no compositional techniques were exchanged, Schoenberg was able to revive Zeisl’s inspiration at a time when Zeisl had lost the courage to attempt large scale works.¹³

The intimate genre of *Lied* especially played to Zeisl’s talents, and it was this genre which helped him to establish himself in the Viennese concert life. Although he was plagued by depression, he wrote around 26 songs in the years of 1922 to 1926. His first song set, originating in 1922, included the song *Armseelchen*, the success of which helped propel the further circulation of Zeisl’s songs. Among others, Hans Duhan, at the time a famous singer at the Vienna State Opera, included it in his recitals.^{14,15} In 1927, the cycle *Aus der Hirtenflöte* followed; then the cycle *Mondbilder* in 1928, which today is considered by scholars and singers alike to be one of his greatest achievements in the *Lied* genre. An orchestrated version exists as well. After 1924, Zeisl’s songs were often performed in important venues in Vienna, especially

¹⁰ Gertrud S. Zeisl, Cole Interview, Tape I, Side One, 1975.

¹¹ Cole and Barclay, 1984.

¹² Karin Wagner, 2004.

¹³ Cole and Barclay, 1984.

¹⁴ Ibid.

¹⁵ Karin Wagner, 2004.

the *Konzerthaus*.¹⁶ During the latter 1920's, Zeisl also turned to larger dramatic forms, for instance the ballet *Pierrot in der Flasche*.

In the mid 1920's, Zeisl met Gertrud Susanne Jelinek, a momentous occurrence in his life. She introduced him to her circle of friends, all artists, including the writer Hilde Spiel, who became an important friend, and the painter Lisl Salzer. Zeisl's love for Jelinek sparked his imagination and 1931 became his "song year." In this year he composed 24 of his unpublished songs, some of which are analyzed in this paper, as well as the *Kinderlieder* cycle, for which an orchestrated version exists as well, and most of the songs that were published by Doblinger Verlag. In December of 1935, despite many adverse conditions, Gertrud became Zeisl's wife.¹⁷

After 1930, in an attempt to distribute his music, Zeisl became a member of several professional associations. His music was broadcast over the radio, which piqued the interest of critics and music lovers. Although his first set of songs had been published by Edition Strache in 1922, as well as his *Kinderlieder* by Cappriccio in 1933, Zeisl thought it necessary to achieve a long time publishing contract in order to become known beyond the borders of Austria. Zeisl was in negotiations with Schott Verlag, but he was finally rejected because of the adverse financial circumstances plaguing Germany and Austria following World War I. The real reason may well have been that he was Jewish. Hitler was already powerful in Germany at that time, and music by Jews could not be performed. This was a huge disappointment for Zeisl.^{18,19}

After 1932, the genre *Lied* took a backseat to chamber music and larger forms. Zeisl had a desire to compose large forms throughout his whole life. Compositions in many different genres appeared in the 1930's, further spreading Zeisl's fame. Among them were his *First String*

¹⁶ Karin Wagner, 2004.

¹⁷ Cole and Barclay, 1984.

¹⁸ Ibid.

¹⁹ Gertrud S. Zeisl, Cole Interview, 1975.

Quartet and *Scherzo and Fugue for String Orchestra*, both of which were published by Universal Edition in 1936. Other compositions that aided in spreading Zeisl's name included several choral compositions, incidental music to a play for the Vienna Volksoper, *Passacaglia-Fantasie* and *Kleine Symphonie*, a composition which later helped Zeisl to establish himself in the United States. It was published by Universal Edition in 1953.

In 1935, the Universal Edition included one of his songs (*Liebeslied*) in a collection of songs by Austrian composers, and in 1936 Doblinger published *6 Songs for Medium Voice*, as well as his *7 Songs for High Voice*.²⁰

In 1937, he was asked to write a Singspiel to be broadcast by Radio Prague, and he chose the subject of Georg Büchner's *Leonce und Lena*. This composition held a special significance for the composer. At the 1952 premiere of the opera, which occurred much later in the United States, he stated in an interview: "Leonce and Lena is my farewell to my native land, Austria. I put my heart into the work to make it a lasting memento."²¹ Without a doubt, Zeisl already felt the imminent threat of the political situation brewing in Austria. Upon completion of the work, Zeisl suffered a bout of depression.

1938 was a major milestone in Zeisl's life. Professionally, things were better than ever. *Leonce und Lena* was scheduled to be performed at the Schlosstheater Schönbrunn in Vienna, among many other scheduled performances. In addition, Zeisl was offered a teaching position at the prestigious Vienna Conservatory.²² But all those plans were crushed by Hitler's invasion of Austria on 13 March 1938.

²⁰ Cole and Barclay, 1984.

²¹ Ibid., 33.

²² Ibid.

Immediately, the most imminent problem was survival. The Zeisl's soon realized that the only option was to emigrate. Zeisl, who had always detested traveling, was now forced to leave Vienna behind forever.

The first station of the couple's journey was Paris, where they stayed until they were finally able to complete all necessary paper work for emigration to the United States. Since they were part of a late emigration wave, it was not easy to get permission to enter the US with emigrant status. Here, Zeisl's music underwent a profound change of style. In these times of turmoil, he recollected his Jewish heritage, "eine 'innere Rückkehr' als Reaktion auf die Exilsituation"²³ (an 'internal' return as a reaction to the exile situation, translation by author). Zeisl wrote incidental music to the play *Hiob* by Joseph Roth, which would later be the subject of an opera. This music was written in what Malcolm S. Cole called his "Hebraic style,"²⁴ a style which incorporated elements of the Eastern and Western European cultures. In Zeisl's own words it was "romantic music in a religious vein."²⁵

While in Paris, Zeisl was able to build friendships which would last a lifetime, with, amongst others, Alma Mahler-Werfel, Darius Milhaud, and Hans Kafka. The latter would provide the libretto to the opera *Hiob*, a project which would occupy Zeisl's mind and time until his death, but was unfortunately unfinished.²⁶

Fortunately, the Zeisl's were able to get their visas barely in time before Paris was taken over as well by the Nazi regime and they arrived in New York in September of 1939. Upon arrival, he learned that his wife was pregnant with their first child, and he felt optimistic about making a fresh new start. In May of 1940, Zeisl became father to a daughter, Barbara. Initially,

²³ Karin Wagner, 2004.

²⁴ Cole and Barclay, 1984:40.

²⁵ Ibid.

²⁶ Ibid.

his introduction to the music scene in America went smoothly. *Kleine Symphonie* was aired on NBC, and other works followed shortly after. But soon, negotiations with publishers, conductors and performers stagnated, and the young family was again faced with poverty.²⁷

In 1941, Zeisl scored a publishing contract for a series of compositions with the Mills Music Company, with the limitation that the pieces to be published must be suitable for education – school music.²⁸ Associated Music Publishers was interested in his whole catalogue. This collaboration was a difficult one from the start and years of fighting came to an end in 1953. Also in 1941, Zeisl was invited by MGM to come to Hollywood. There he found difficult working conditions and poor salary. Additionally, Zeisl felt even more displaced and homesick in Hollywood than before. Although he collaborated in many projects, among them *Lassie Come Home*, he never received screen credit. After 18 months, he was released from MGM. Faced with poverty again, he continued to do freelance studio work, private teaching, and orchestration work.²⁹

Added to those difficult circumstances were his lack of tolerance for the sun and the far too familiar frustration over negotiations with publishers and conductors. Fortunately, Zeisl managed to acquire the small house they lived in, which became the meeting point of an émigré artist circle. People like Hans Kafka, Alma Mahler-Werfel, Darius Milhaud, Hanns Eisler, Erich Wolfgang Korngold, and Igor Stravinsky were regular guests. *Pieces for Barbara*, a successful set of seventeen piano pieces, originating in this time period, marked his definite return to serious classical music after his movie music period.^{30,31}

²⁷ Cole and Barclay, 1984.

²⁸ Karin Wagner, 2004.

²⁹ Cole and Barclay, 1984.

³⁰ Ibid.

³¹ Karin Wagner, 2004.

In 1945, Zeisl became an American citizen. In the same year, he was commissioned to set Psalm 92 to music. With the end of World War II, he learned about the death of his father, as well as of the deaths of many of his friends in the concentration camps in Europe. This composition turned into a requiem, the *Requiem Ebraico*, to this day his most well-known and most often performed work. In the same time period came his only song written after he left Vienna: *Prayer*, for soprano and organ, or orchestra. The famous soprano Maria Jeritza was supposed to perform the premiere, but unfortunately resigned, because she thought that the tessitura was too high for her.³²

Meeting with Schoenberg in social circles inspired Zeisl to attempt larger scale works again. He was commissioned to write a ballet, and *Uranium 235* came into being, which unfortunately remains unperformed. As he had done in Europe, Zeisl became a member of several professional societies and continuously corresponded with publishers, conductors, opera houses, and performers. In the late 1940's and early 1950's, the United States experienced a boom in education, which posed a chance for Zeisl to get a teaching position. In 1946, he became teacher of composition and theory at the Southern California School of Music and Arts. In the same year, Transcontinental Music Corporation published the *Requiem Ebraico*.³³

In 1948, Zeisl's *Kinderlieder* were performed with great success in Los Angeles. During the summer Zeisl became composer-in-residence at the Brandeis Camp Institute in California, which gave him the opportunity to compose in inspirational surroundings. The program's primary aim was to communicate Jewish values and the examination of Jewish Music.³⁴

1949 brought broadcasts of the *Requiem Ebraico*, as well as three more publications. Also, Zeisl left the Southern California School of Music and Arts to teach at the Los Angeles

³² Cole and Barclay, 1984.

³³ Ibid.

³⁴ Karin Wagner, 2004.

City College.³⁵ There, he was in charge of building a program, for which he developed a new curriculum for theory and composition. He was in good company with such distinguished musicians as Ernst Krenek.³⁶

1950 saw the composition of important chamber works, including the “*Brandeis*” *Sonata for Violin and Piano*. He was included in the Los Angeles Times series “The Transplanted Composer,” and in 1951, two commercial recordings of his music were issued by the Society of Participating Artists Records, Inc., one of which included the *Kinderlieder* cycle. In 1952, *Leonce und Lena* was finally premiered by the Los Angeles City College Opera Workshop, for which Zeisl received rave reviews, and he found himself invited to social circles and parties. In the same year, he composed his piano concerto and *From the Book of Psalms* and in 1953, the New York Chamber Society commissioned Zeisl’s *Second String Quartet*.

At this time, Zeisl began having health problems and discovered that he had a heart condition. Still, he wrote major compositions in the following years, including his *Second String Quartet* and the biblical ballet *Naboth’s Vineyard*.³⁷

In 1955, besides new publications by Doblinger Verlag, commemorative articles appeared to celebrate Zeisl’s 50th birthday and a concert in his honor was given which included four soprano songs and the *Kinderlieder* cycle. Although he was still frustrated about not having a long-term publishing contract or that his major dramatic works were not being performed, he had regained the status of his career that was lost in 1938.³⁸

In the following years Doblinger published his *Second String Quartet*, and Zeisl composed important works such as the *Concerto Grosso for Cello*. He taught at the Arrowhead

³⁵ Cole and Barclay, 1984.

³⁶ Karin Wagner, 2004.

³⁷ Cole and Barclay, 1984.

³⁸ Ibid.

Music Camp in the summer of 1956 and the *Arrowhead Trio*, Zeisl's last finished composition, a trio for flute, harp, and piano, originated there. In the summer of 1958, Zeisl was invited to Rustic Canyon by the Huntington Hartford Foundation, where he met with composers like Ingolf Dahl.³⁹

He was then faced with considerable problems at the Los Angeles City College, where he continued to hold a teaching position. Eligible for tenure at this point, it was not given to him simply because no position was available. His hours were cut in half and Zeisl suffered the loss of the program he himself had built. He died of a heart attack on 18 February 1959.⁴⁰

³⁹ Karin Wagner, 2004.

⁴⁰ Cole and Barclay, 1984.

CHAPTER 2

OVERVIEW OF ZEISL'S SONG OUTPUT AND STYLE ⁴¹

Zeisl's compositional style can be roughly put into three categories, the Viennese period, the "Hebraic" style, and the movie music. Since this paper is concentrating on Zeisl's soprano songs, all of which, with one exception, *Prayer*, were written in Vienna, this discussion of Zeisl's musical style is confined to his Viennese period.

The Vienna where Zeisl grew up had an interesting and diverse musical landscape. International tendencies, like Neo-Classicism, *Gebrauchsmusik*, the incorporation of jazz elements and dance music into classical compositions, emerging Nationalism, machine music, integrating optical, acoustical and structural elements of machines into music as a metaphor for modern life, and the like, were present.⁴² Probably even more important for an understanding of Zeisl's musical background was the area of conflict between the traditionalists and the supporters of the Second Viennese School.

It is essential to understand that several influential figures, who represented the more progressive ideas, and who were teachers at important institutions, left Vienna for Germany when Zeisl was still a teenager, or a young adult. Fanz Schreker left Vienna in 1920, and Arnold Schoenberg left for Berlin in 1925.⁴³ The remaining teachers, like Joseph Marx, were representative of a music that was still associated with the Romanticism of the 19th century. Additionally, the political and economic situation of the time period before World War II had a

⁴¹ For a complete list of Zeisl's song output, the author refers the reader to Cole and Barclay, 1984, Karin Wagner, 2004, and Karin Wagner 2005.

⁴² Peter Schnaus, ed. "Europäische Musik in Schlaglichtern", Mannheim, Wien, Zürich: Meyer's Lexikonverlag, 1990.

⁴³ Karin Wagner, 2004.

strong influence on the situation of musicians, because it contributed to an increasing conservatism and nationalism.⁴⁴

By his contemporaries, Zeisl was seen as a moderately modern composer, but there was controversy. He was too modern for the conservatives and not modern enough for the avant-garde composers.^{45,46} Gertrud Zeisl stated the following regarding these controversies:

Eric never had problems with the creative people. They understand each other. They are like dogs who smell each other and know. But the minor exponents of Schoenberg's school gave him a great deal of trouble, because they heard only the tonality, and that for them was out. They didn't have this immediate response to what was underlying. Because I think atonality and tonality are really dresses, and the dress is on the person. And when you know the person, that is the important thing: is the person worth something?⁴⁷

Zeisl meticulously studied the scores of Franz Schubert, Johannes Brahms, Hugo Wolf, Gustav Mahler, and Richard Strauss. He had a great admiration for Richard Wagner, and for the drama in the music of Giuseppe Verdi. The only commonality with the Second Viennese School was an interest in certain poetic categories, like "night" songs, certain poets, for instance Richard Dehmel, and the use of counterpoint as a structural device.⁴⁸

Another influence on Zeisl were the songs and the music he heard his brothers practice at home, the Slavic folk music of his ancestors, as well as the music he heard in the synagogue. Also, Vienna had a lively concert life and operetta music was extremely popular at the time, especially Johann Strauss and Franz Lehar.^{49,50}

⁴⁴ Karin Wagner, 2004.

⁴⁵ Ibid.

⁴⁶ Cole and Barclay, 1984.

⁴⁷ Zeisl, Tape I, Side 2, 1975.

⁴⁸ Cole and Barclay, 1984.

⁴⁹ Zeisl, 1975.

⁵⁰ Cole and Barclay, 1984.

In the years circa 1920 to 1938, Zeisl wrote approximately 100 songs, 23 of which are published.⁵¹ About half of the songs were written for the soprano voice, the other half of them for medium voice, most of those for the baritone voice.

For Zeisl, a song was “a drama in a single page.”⁵² He was a very emotional and romantic person, and before he met Gertrud, he was always unhappily in love with someone. This inner turmoil sparked his imagination. His songs often had autobiographical traits. Gertrud Zeisl described him as someone who had a “very great talent of portrayal, and he could measure up a person with one phrase.”⁵³ Also, she observed: “He was very restless and very, very unhappy most of the time. And I think, for instance, he looked for texts that would give him quiet. He was kind of trying to heal himself.”⁵⁴

In the beginning of his career as a composer, Zeisl needed an extra-musical stimulus, such as a poem, to get inspired and he struggled with the composition of absolute music. Gertrud Zeisl stated in the interview: “...the spoken word or poetry and so on were a kind of releasing element that would stir his creative impulses.”⁵⁵ Therefore, the *Lied* genre suited his talents perfectly. It is interesting to note that he loved fairy tales, especially those of Wilhelm Hauff, but other than that he wasn’t very fond of reading. His friends provided him with poetry they thought he would like, and he kept an archive of song recital programs with texts he considered to be of interest.^{56,57,58}

Despite the fact that he wasn’t an avid reader, he used a wide variety of poets, most of them of high literary quality, such as Joseph von Eichendorff, Johann Wolfgang von Goethe,

⁵¹ Ibid.

⁵² Ibid., 98.

⁵³ Zeisl, Tape II, Side1, 1975.

⁵⁴ Ibid.

⁵⁵ Ibid.

⁵⁶ Cole and Barclay, 1984.

⁵⁷ Zeisl, 1975.

⁵⁸ Karin Wagner, 2004.

Christian Morgenstern, Rainer Maria Rilke, and Joachim Ringelnatz. Besides these famous poets, he also used much less known poets and poets that were not often chosen for song composition, like Wilhelm Busch. Zeisl took the freedom to repeat words or phrases, to omit words, and even to change some words on some occasions.⁵⁹ About his choice of poetry, Gertrud remembered:

I think he chose generally poems that were very direct and lyrical, and very seldom very involved poetry, like Schiller, say, or something, that was more epic in its approach. He never tackled things like that. He liked a direct lyric simplicity.⁶⁰

One of the most outstanding elements of Zeisl's songs is his gift for writing melodies. Often they seem simple, but they always seem to express the mood of the poem perfectly, and their shape is dictated by the dramatic situation of the poem. Therefore, his melodies range from simple and folksong-like to lyrical or declamatory.⁶¹

In an interview Zeisl once stated: "Melody is the heart and you can't construct melodies. They are the essence of musical gift." However, the simplicity of his melodic lines is deceptive.⁶² In most cases, Zeisl's songs exhibit a wide vocal range, usually an octave plus a fifth. Also, many leaps are found,⁶³ some of them wide intervals, for example in *Immer Leiser Wird Mein Schlummer* (see chapter 3, 3.2.3.). Therefore, even though he wrote no fioratura and only very few melismatic passages, it is still necessary to have a very flexible voice. Clearly, Zeisl studied Richard Strauss's scores. The tessitura of several of the soprano songs is challenging, because it lies quite high, in the passaggio area of the voice and above, for instance in *Du* (Paulsen), *Reiterliedchen* (see chapter 3, 3.2.5.) or *Immer Leiser Wird Mein Schlummer* (see chapter 3, 3.2.3.). Still, those songs also require a strong middle and low range.

⁵⁹ Cole and Barclay, 1984.

⁶⁰ Zeisl, Interview Tape III, Side1, 1975.

⁶¹ Ibid.

⁶² Ibid., 101.

⁶³ Ibid.

One melodic gesture stands out in his soprano songs, a descending line of three or more pitches, in half and whole steps. Zeisl employed that gesture in about fourteen of his soprano songs, in some cases stretching over two measures or more, and in a repetitive manner. It is used in a happy context, as well as in sad and longing ones. Examples are *Auf dem Grabstein eines Kindes*, or *Die Nichtgewesenen* (see Fig. 1 below), where a sequence of seven descending half tones can be found.



Fig. 1: *Die Nichtgewesenen*, measures 14-17⁶⁴

Reminiscent of Schubert is Zeisl's use of word painting, and his love for major/minor vacillation. Usually, there is one key per song, and the harmonic rhythm is slow. Occasional bitonality, pedal points, and simultaneous major and minor forms of the same chord also occur.⁶⁵

When viewing the song output, one tonality stands out, E \flat minor. Zeisl uses it as a key signature or in large parts of several of his soprano songs, *Abendstimmung*, *Immer Leiser Wird Mein Schlummer*, *Kommst Du Nicht Herein*, *Reiterliedchen*, *Waldfrieden der Einsiedelei*, *Warum Weint am Uferrand*, and *Regen*, and he uses it also for some of the baritone songs. The key is always associated with a longing, dreamlike, mysterious mood.

⁶⁴ © 1975 by Gertrud Zeisl, copy of autograph used with permission of Dr. Barbara Schoenberg-Zeisl.

⁶⁵ Cole and Barclay, 1984.

The most prevailing form is the A B A' form, but other forms exist as well, for instance through-composed songs. Also, it is important to note that in Zeisl's songs the piano is an equal partner to the voice. It contributes to the mood of the composition and can have its own musical material.⁶⁶

In his book *Armseelchen – The Life and Music of Eric Zeisl*, Malcolm S. Cole stated that Zeisl wrote a large number of night songs, pathétique or melancholic songs, as well as a large number of humorous and/or grotesque songs. Furthermore, he stated that in Zeisl's unpublished songs moods can be found that are not necessarily represented in the published songs: “two facets of Zeisl's creativity--the intensely personal, the other prophetic.”⁶⁷ Those moods are represented in the baritone songs. Another important group of songs for baritone that he pointed out was the *Mondbilder*, a set of 4 songs on poems by Christian Morgenstern.⁶⁸ It was this very song cycle that I recently heard in a recital in Vienna, which prompted me to do research about Zeisl.

This set, as well as the remaining baritone songs would be well worth analyzing, but this would go well beyond the scope of this paper.

⁶⁶ Cole and Barclay, 1984.

⁶⁷ Ibid., 120.

⁶⁸ Ibid.

CHAPTER 3

ANALYSES OF CHOSEN SONGS

Among Zeisl's published songs for soprano that have been analyzed and discussed in the literature are his *Kinderlieder*, *Prayer*, and *Der Fiedler* and *Der Unvorsichtige* from 7 songs for high voice. The single unpublished song *Berückung* has been discussed, as well as *Komm, Süsster Tod*. From the published songs for medium voice, *Armseelchen*, *Neck und Nymphe*, as well as the 6 Songs for Medium Voice have been examined. From the unpublished sphere for medium voice, a discussion of *Mondbilder* can be found.⁶⁹

I have chosen four of the 7 Songs for High Voice, *Vor Meinem Fenster*, *Vergiss Mein Nicht*, *Der Schäfer*, and *Die Fünf Hühnerchen*, from the published songs, to make the analysis of this group complete and because they are readily available for performance. I decided to leave out *Liebeslied* (Rona) in order to include an additional unpublished song, and because Zeisl "ultimately withdrew"⁷⁰ this song from the group.

To get a better overview of Zeisl's output of soprano songs, I initially put them into categories myself. Various categories of moods have emerged, some of them identical with Malcolm S. Cole's in his book *Armseelchen – The Life and Music of Eric Zeisl*. There is a large number of comical songs among the published as well as the unpublished soprano songs. From this category, I chose the four published songs mentioned above, as well as one other song, *Der Briefmark*, an unpublished song, to show that there are numerous unpublished comical songs of the same high quality. I was also interested in introducing to the reader Zeisl's whimsical side.

⁶⁹ For analyses of the songs mentioned above, the author refers the reader to Cole and Barclay, 1984, Karin Wagner, 2004, and Karin Wagner, 2005.

⁷⁰ Cole and Barclay, 1984:116.

Zeisl's *Reiterliedchen* is an example of his comical soprano songs. It is childlike, carefree and appealingly naïve, completely without sarcasm and whimsy. Additionally, *Reiterliedchen* highlights an example of one of his more difficult piano accompaniments.

The second category of moods that emerged was romantic. There is a group of soprano songs that in my opinion is not represented in the published sphere. These songs exhibit a positivity that is very pleasing. Some of the songs are enthusiastic, for instance *Du* (Paulsen). Others exhibit a rather quiet form of happiness, a feeling of trust in the future and being one with the universe, for instance *Lass Mich in Deinen Stillen Augen Ruhn* or *Der Tag Erwacht*. From this category I chose *Der Tag Erwacht*, mainly because the poem to this song was written by Gertrud Jellinek, later Gertrud Zeisl, and because it is a good example of a song with a challenging piano part.

Another mood found extensively in Zeisl's songs is sadness. Dr. Cole referred to this category as "pathétique."⁷¹ In my opinion, it is helpful to divide the category into sad songs that express melancholy and longing, as well as sad songs that show resignation and the feeling of hopelessness. I found it irresistible to include Zeisl's setting of *Immer Leiser Wird Mein Schlummer*, first of all because it is such a touching and well-crafted song, and second of all because it had already been set by such notable composers as Johannes Brahms, Hans Pfitzner, and Richard Strauss. Also, the published songs *Vor Meinem Fenster* and *Vergiss Mein Nicht*, which Dr. Schoenberg referred to as one of the songs her father especially liked,⁷² are representative of the same mood of longing.

⁷¹ Zeisl, Interview, Tape II, Side 1.

⁷² Barbara Schoenberg, electronic mail.

I have chosen to represent hopelessness with *Kommst Du Nicht Herein*, a song which is stunning in its simplicity and therefore a grand example of Zeisl's expressiveness, achieved with most economic means.

The analyses of songs presented in this paper are divided into published and unpublished songs, each in alphabetical order by song title. Elements to be analyzed include information about the poets and about the circumstances of the composition where background information is available, as well as harmonic structure, meter, melodic gestures and motifs, and observations about the relationship between poetry and music. When pitches are described, middle C is labeled C₄. Translations are provided, not only of the poem, but also of the directions Zeisl wrote into the music in regard to tempo and expression.

Regarding translations of poems, it is essential to understand that even the best translation of a poem will be incomplete. The flavor of the language will be mostly lost, and some elements are just not translatable. The original language has a strong effect on the essence and atmosphere of the songs; and this fact must be taken into consideration. As an example, the song *Der Briefmark* bears a title which in itself is funny, because a postage stamp would usually have a female article in German (*die Briefmarke*), a play on words that cannot be reproduced in the English language.

3.1. THE PUBLISHED SONGS FOR HIGH VOICE

3.1.1. *DER SCHÄFER*

Es war ein fauler Schäfer,
ein rechter Siebenschläfer,
ihn kümmerte kein Schaf.

There once was a lazy shepherd,
a true lazy-bones,
no sheep concerned him.

Ein Mädchen konnt ihn fassen:
da war der Tropf verlassen,
fort Appetit und Schlaf!

Should a girl capture him:
there the twit was lost,
gone appetite and sleep!

Es trieb ihn in die Ferne,
des Nachts zählt' er die Sterne,
er klagt und härt sich brav.

He was driven afield,
counting the stars at night,
he honestly laments and suffers.

Nun, da sie ihn genommen,
ist alles wieder kommen,
Durst, Appetit und Schlaf.

Now that she has taken him,
everything has returned,
thirst, appetite and sleep.⁷³

This song, written in April of 1931, appears as number 5 in the collection *7 Songs for High Voice*, published by Doblinger Verlag in 1936. This cycle consists of songs Zeisl considered high quality, but they are not connected in any other way. Zeisl generally tried to put together songs that were contrasting in style, mood, and tempo.⁷⁴

The text to this song is by Johann Wolfgang von Goethe (1749 – 1832) and had been previously set by Hugo Wolf. It is a well-known fact that with his writings, paintings and scientific research Goethe was an immeasurably influential figure. Probably the most famous German writer of all times, Goethe's poems have been set to music by such notable composers as Ludwig van Beethoven, Wolfgang Amadeus Mozart, Hugo Wolf, Franz Schubert, and Robert Schumann.

The poem used for this setting consists of four stanzas with three lines each and has a completely regular rhyme scheme: aab ccb ddb eeb. A narrator tells us the story of a lazy shepherd whose attitude changes immediately when he falls in love. All of the sudden, the shepherd is not the carefree person that he used to be, he cannot eat or sleep. The narrator, as well as the listener can well relate to this situation. Most everybody has been in love before, and knows what turmoil that can bring. Fortunately, the girl loves him back, so the shepherd regains his appetite and is able to sleep again. It is a simple story about life, to which we all can relate; and just in this simplicity lies the whole charm of the poem.

⁷³ Translation by author.

⁷⁴ Zeisl, 1975.

In this rather short song, 41 measures, Zeisl uses harmony and melodic gestures, as well as articulation to portray this little story in a very comical, somewhat exaggerated way. The song, set in E major, starts out with arpeggio-chords in the accompaniment, which introduce the interval of a fourth, which is the prevailing interval of this first section, and which returns later in the song and in the postlude (see Fig. 2). The vocal line set above the arpeggiated chords exhibits many fourths as well. The setting keeps up the iambic nature of the text. In measure 2, every syllable receives two eighth notes, and the word *Schäfer* (shepherd) is stretched and receives three quarter notes. Together with the melodic gesture, the downward fourths, this creates an atmosphere of carelessness and laziness.

Fig. 2: the fourth as an important interval of this song⁷⁵

In measure 4, which essentially repeats the first two vocal measures Zeisl introduces a new color briefly on the word *Siebenschläfer* (lazy-bones), by clouding the bright E major with a minor chord. In measure 6, when we learn that the shepherd doesn't care about his sheep, Zeisl lets the vocal line sing staccato notes, again with the fourth as a prevailing interval. The first rising fourth in the vocal line arrives at the highest pitch in the song, the G \sharp ₄. Together with the

⁷⁵ Erich Zeisl. *Sieben Lieder*. © 1936 by Ludwig Doblinger (B. Herzmansky) KG., Wien-München.

staccato articulation, this melodic gesture seems to be saying “I don’t care” in an almost defiant manner (see Fig. 3). The accompaniment keeps up the chordal quarter notes, but without the arpeggiation. The words *ihn kümmerte kein Schaf* (no sheep concerned him) are repeated.



Fig. 3: The staccato articulation and the “I don’t care” gesture⁷⁶

In measure 10 a new section starts, coherent with the start of the second stanza. There is a major color change, resulting from a modulation to A minor, but also from a change in the texture of the accompaniment. It is no longer chordal, but has its own melodic material, a beautiful melody which stretches over two measures and is repeated, slightly changed, in the following measures. The dotted rhythm and chromatic cavorting creates an almost “oriental” quality. This atmosphere is strengthened by the introduction of the B \flat on beat 4 of measure 10 in an A minor area. On top of the melodious accompaniment (see Fig. 4), the vocal line has its own melody; playing around the pitch E for three beats, on the words *ein Mädchen kommt ihn fassen* (a girl captured him).

Quite literally, the music depicts how the girl ensnares the poor little shepherd:

⁷⁶ Ibid.



Fig.4: the melodious accompaniment of this section⁷⁷

In measures 14 and the following, we learn that he has lost his appetite and sleep, and Zeisl repeats those lines. The first time he sets them with staccato articulation, almost making fun of the shepherd. In measure 16, the repeat of the words *fort Appetit und Schlaf* (gone appetite and sleep) Zeisl gives the direction *traurig* (sad), and this time there is no staccato in the vocal line. The narrator is perhaps remembering his own experiences with the turmoils caused by love and relating to the song in a more personal way. Zeisl maintains the “oriental” flair (see Fig. 5) by introducing descending sixteenth notes in the piano’s right hand, pitches not belonging to the A minor area in measure 15 and 17.



Fig. 5: the “oriental” flair⁷⁸

⁷⁷ Ibid.

⁷⁸ Ibid.

In measure 18, coherent with the start of a new stanza, Zeisl changes the texture of the song. The piano accompaniment, alternating with the vocal part, brings in a constant eighth-note movement where the words *es trieb ihn in die Ferne* (he was driven afield) appear. This creates movement and direction and depicts the poor wandering shepherd. When we learn that the shepherd suffers in measure 22, Zeisl brings back quite literally his setting for *fort Appetit und Schlaf* (gone appetite and sleep). The phrase *er klagt und härmt sich brav* (he honestly laments and suffers) is repeated. Once it appears with staccato articulation, the other time Zeisl gives the direction *traurig* (sad), in honest empathy and sympathizing with the shepherd.

In measure 26, the constant eighth-note movement is back, and in a higher register in the accompaniment as well as in the vocal line. This again creates movement and direction, depicting the new hope of the little shepherd, since the words here are *doch als sie ihn genommen, ist alles wiederkommen* (now that she has taken him, everything has returned).

In measure 30, Zeisl goes back to the more chordal accompaniment, and measures 31 through 33 are almost literal repetitions of measures 7 through 9. With the returned appetite and sleep, our little shepherd returns to the “I don’t care” attitude described previously.



Fig. 6: the last measures of the song⁷⁹

⁷⁹ Ibid.

This is followed by a postlude (see Fig. 6 above) that takes up the eighth note movement, and then in measure 36, 27, 39 and 40 Zeisl brings back the most prevailing interval of the song, the fourth. In measure 40, rather than using a simple dominant tonic movement for the end of the song, Zeisl puts in a chord on top of the E minor area that is chromatically resolved into the E major chord plus sixth in the last measure.

3.1.2. *DIE FÜNF HÜHNERCHEN*

Ich war mal in dem Dorfe,
da gab es einen Sturm,
da zankten sich fünf Hühnerchen
um einen Regenwurm.

Once I was in a little village,
where a storm happened,
five little chickens scrambled there
for one earthworm.

Und als kein Wurm mehr war zu sehen,
da sagten alle: Piep!
Da hatten die fünf Hühnerchen
einander wieder lieb.

And as no worm was to be seen anymore,
they all said: cheep!
Since then the five little chickens
have been fond of each other again.⁸⁰

This song was written in May of 1932, and it is song number 7 in the collection *7 Songs for High Voice* published by Doblinger Verlag. The author of the poem is the German poet, author and journalist Victor Blüthgen (1844 – 1920). He was most famous for his works for children, which were published in the journal *Die Deutsche Jugend* (the German youth). Aside from Zeisl, composers like Max Reger, Othmar Schoeck, and Alexander Zemlinsky have set his poems to music.⁸¹

This poem Zeisl set is a little children's rhyme, 2 short stanzas, in which every second line rhymes. It tells the story of five chickens who get into a fit over a worm, and how the fight is resolved after the worm is eaten up. Perhaps it is relatable to human nature in some ways, but personally I think that it brings more harm than advantage to over-interpret it. The little

⁸⁰ Translation by author.

⁸¹ Wikipedia contributors. "Victor Blüthgen." *Wikipedia, The Free Encyclopedia*.

children's poem is quite perfect as it is. It is one of Zeisl's many short songs; it is only 31 measures long and in a fast tempo, with the direction *rasch* (brisk).

Zeisl's setting puts the naïve nature of the poem to the forefront and tells the story through extensive use of tone painting. The accompaniment in this song is the main contributor to the light, comical atmosphere. Also, tone painting to the greatest extent occurs in the accompaniment. To depict the sound of clucking chicken, Zeisl used certain melodic gestures and staccato articulation, as well as grace notes. Three main "clucking motifs" can be identified. The first one starts out the song, and is repeated continuously throughout the first eleven measures of the song. It consists of two rising fifths, followed by a half note in downward motion. The first notes are staccato in each case. With it, Zeisl absolutely captures the sounds of disgruntled clucking (see Fig. 7).



Fig. 7: The "disgruntled chuckling" motif in the accompaniment⁸²

Another "clucking motif" (see Fig. 8) can be found starting in measure 15. It consists of grace notes followed by a descending line of four staccato eighth notes. It is also repeated several

⁸² Erich Zeisl. *Sieben Lieder*, 1936.

times in the following measures. It sounds less upset and more like the regular everyday clucking of chicken, and appropriately appears after the “worm conflict” has been resolved.



Fig. 8: grace notes and staccato notes build the second “clucking” motif⁸³

Another “clucking motif,” which has already been alluded to previously in the song is found in measure 27 (see Fig. 9), repeated literally in measure 28. It is the happiest and most unified “clucking motif” and consists of a larger rising interval, followed by a smaller falling interval, and again a rising, then a falling interval.



Fig. 9: measure 24 - 27, where the third “clucking” motif appears, depicting the five chickens⁸⁴

⁸³ Ibid.

⁸⁴ Ibid.

The first four notes are eighth-notes and are to be played staccato, while the fifth note is a quarter note which receives an accent, although it is on an offbeat. Clearly, the listener can hear five beats here, the five chicken are unified in thought right here, exactly where the text says *wieder lieb* (they like each other again).

The iambic nature of the text is perfectly transferred to the vocal lines, which is mostly set in syllabic manner. In the first four measures of the song, the charming vocal melody imitates closely the melody of the spoken word, and perches atop of the first “clucking motif” of the disgruntled chickens described above (see Fig. 7). Harmonically, the song is in G minor, and switches to G major in measure 12, but it is chromatically enhanced throughout, much as the first measures, which are in a tonic area with many dissonant notes which serve to heighten the drama of the situation in the beginning, the fighting chickens.

In measure 12, when the text says *und als kein Wurm mehr war zu sehn* (and when no worm was to be seen anymore), the left hand of the piano and the voice share an unison melody while the right hand still maintains the disgruntled clucking, bringing in dissonances (see Fig. 10).



Fig. 10: the unison of the vocal line and the left hand of the piano⁸⁵

⁸⁵ Ibid.

In measure 15, exactly where the conflict is resolved, and the chicken say *Piep* (peep), we finally clearly arrive in G major, at least for one beat, which solidifies the feeling that the conflict is resolved (see Fig. 8).

In the following measures, the vocal line has continuous staccato notes. Just two words out of the line *da hatten die fünf Hühnerchen einander wieder lieb* (since then the five little chickens are fond of each other again) are slurred and therefore stand out: *einander* (each other) and *lieb* (fond). The accompaniment becomes once again chromatic, and it has the second “clucking motif” described above (see Fig. 8) on a chromatically descending line in the left hand, with chromatically descending seventh chords, until in measure. 19 on the word *lieb* a clear G major chord appears. The text is repeated in measures 20 to 23, and harmonized in a very similar way. In measures 23 to 27, the words *wieder lieb* (fond again) are repeated twice and are considerably stretched and the staccato articulation disappears. Measure 26 has the direction *etwas zurueckhalten* (hold back somewhat), and here the piano has the second “clucking motif” for a last time, leading into the postlude, which starts in measure 27 with the third “clucking motif” (see Fig. 9). The little song ends happily on a clear G major chord.

The essence of this song is its naïvety and Zeisl portrays the story so clearly that the interpreters just need to follow his directions exactly to bring out the atmosphere of the song, as well as all the little nuances. This delightful song is a prime example of Zeisl’s talent for dramatization.

3.1.3. *VERGISS MEIN NICHT*

Vergiss mein nicht hab’ ich im Fichtenwald gepflückt,
Forget-me-not I plucked in the spruce forest,
Wo Moos [sic] bescheiden ihm die Wurzeln schmückt.
Where moss humbly adorns its roots.

Und sinnend halte ich den blauen Strauss in der Hand
And contemplatively, I carry the blue bouquet in my hand
Und blikke [sic] traurig auf das holde Wunder, unverwandt.
And dolefully I look at the graceful wonder, steadfast.

Komm her, mein Kind, und kühle dein Gesicht
Come here, my dear child, and cool off your face
In dieser Sterne keuschem Licht, vergiss mein nicht.
In the chaste light of these stars, forget me not.⁸⁶

This song is song number 2 in *7 Songs for High Voice* published by Doblinger Verlag. The text to this song is by the Austrian poet Richard Schaukal (1874 – 1942). Early in his life, Schaukal translated poems by French symbolists and was influenced by their impressionistic style. Later he favored a simpler, more song-like style, of which this poem is an example. A strong believer in the monarchy, he wrote patriotic poetry starting with the beginning of World War I in 1914, which earned him decorations and the honor to be asked to add a stanza to the Austrian national anthem of the time.

He was ennobled in 1918, an honor that only lasted a short time. The new republic created after World War I in 1918 made an end to nobility, and Schaukal, being a conservative monarchist, could never adjust to the new world.^{87,88}

This song originated in December of 1931, at a time when Zeisl was forbidden to court Gertrud, because her parents did not approve of Zeisl's relationship with their daughter. Still, he was allowed to share her circle of friends. Gertrud told the following anecdote about the origin of this song:

Eric composed it on New Year's Day. And on New Year's Eve, there was a party at my parent's house. ... My parent's were very fond of young people and very hospitable, and a party at my parent's house usually meant a great many young people having a good time. And so we were there, and it became already quite late – one or two o'clock – when you are just sitting and a little

⁸⁶ Translation by author.

⁸⁷ Wikipedia contributors. "Richard von Schaukal". *Wikipedia, The Free Encyclopedia*.

⁸⁸ Ritchie Robertson. "Richard von Schaukal. Ein österreichischer Dichter der Jahrhundertwende." *The Modern Language Review*, vol. 96, no. 2: 575 – 576.

weary [sic]. And I had at that time a little blue dress. And I was sitting next to Eric, and it was this kind of mood, late in the evening. And the next day he composed that song. And a great many sad thoughts went on in his soul, because we were already very, very close, and yet there was this impossible borderline between us because my parents didn't agree. .. And I am convinced that the blue dress had something to do with him choosing the [title] "Forget-me-not", which is a blue flower and of course the word forget-me-not.⁸⁹

Whether this story is completely true or not, we can understand through it how Zeisl's mind worked when choosing poems that inspired him to compose. Zeisl later dedicated this song to Gertrud. The dedication reads *Meiner lieben Frau* (to my beloved wife).

The poem used for this setting has three stanzas with two lines each. It has the following rhyme scheme: aa bb cc. This song presents an incident where Zeisl changed words to make the meaning more fitting to what he wanted to express. From the second line of the poem, Zeisl changed *Klee* (clover) to *Moos* (moss). Dr. Malcolm S. Cole made the following comment in his book *Armseelchen*: "The composer reasoned apparently that 'moss', with its implication of dampness, belonged more appropriately to the deep, dark woods than 'clover'." ⁹⁰ This is not the only text change in the song. The original last line is *das rosige in dieser Sterne keuschem Licht* (the rosy – related to face from the last line – in the chaste light of these stars). Zeisl dropped *das rosige* in favor of a repetition of the words *vergiss mein nicht* (forget me not).

The poem is very sentimental and full of longing and sadness. It plays with the words *vergiss mein nicht* (forget me not), which can refer to the flower as well as the actual pleading words at any time. The poem is already full of tenderness, and the setting of Zeisl strengthens that mood immensely. The song has the direction *zart* (tender), and tenderness is indeed the prevailing mood. Considering the situation Zeisl faced when composing the song, it may be surprising that there is not really a note of despair in the song, just longing and tenderness, tinged with sadness. It convinces me that Zeisl felt deep inside that Gertrud honestly reciprocated his

⁸⁹ Zeisl Interview, Tape IV, Side 1, 1975.

⁹⁰ Cole and Barclay, 1984: 99.

love for her, so that he was not so much afraid of losing her, as he was frustrated and sad about the circumstances.

The song has an A B A' form with a coda. Both A sections have treading quarter notes in the accompaniment, but they are mostly in a 6/4 meter and the way the melody is set above them results in a little rocking motion. The first stanza is set mostly syllabically, and follows closely the rhythm and melodic gestures of the spoken word. The words *vergiss mein nicht* are repeated at the end of the stanza, which results in an eight measure phrase or nine if one includes the upbeat. Harmonically, during this section, Zeisl maintains a floating, somewhat unstable atmosphere by harmonic means. The tonic appears first in measure 4, but already in measure 8 he leads us away and finally modulates to B minor at the end of the section.

The B section is very different from both of the A sections. The piano starts out with a little motif that is repeated by the voice one measure later.



Fig. 11: The declamatory passage of the song⁹¹

The texture changes drastically from the treading, full quarter note chords to chords that are held for a measure, or to a movement of half notes, which accompany a very declamatory setting of the first line of the second stanza, with the words *und sinnend halte ich den blauen*

⁹¹ Erich Zeisl. *Sieben Lieder*, 1936.

Strauss in der Hand (and contemplatively I carry the blue bouquet in my hand). The way this is set the listener can see the thoughtful person before his eyes (see Fig. 11 above).

The second line of the poem, especially the word *traurig* (sad) is set in a melismatic manner (see Fig. 12). The word *traurig* (sad) is repeated, and Zeisl underlies this with parallel chords that move chromatically downward. This is a very expressive moment in the song, supported by the unstable harmonic elements.



Fig. 12: Parallel chords moving chromatically downward⁹²

The A' section brings a literal repeat of the accompaniment of the A section, but the texture of the melody changes. In this section, Zeisl departs from the rhythm and melody of the spoken word. He stretches some words considerably, which results in very long, lyrical vocal phrases that perfectly express the longing in the poem. The higher tessitura of this A' section and the longer lines give the impression of one pleading with urgency to be understood (see Fig. 13). At the end of the A' section, the word *vergiss mein nicht* (forget me not) is repeated again and stretched over two measures.

⁹² Ibid.



Fig. 13: The long, lyrical vocal lines of the A' section⁹³

It leads directly into the coda, in which the piano introduces a new melody over a pedal point, a very gentle little melody, which is the quintessence of tenderness (see Fig. 14).

Delicately, it captures an atmosphere of, dare I say, content, surprising after the pleading lines of the last section. It is as if the loved one has given a sign of understanding, or even a sign of reciprocating love.

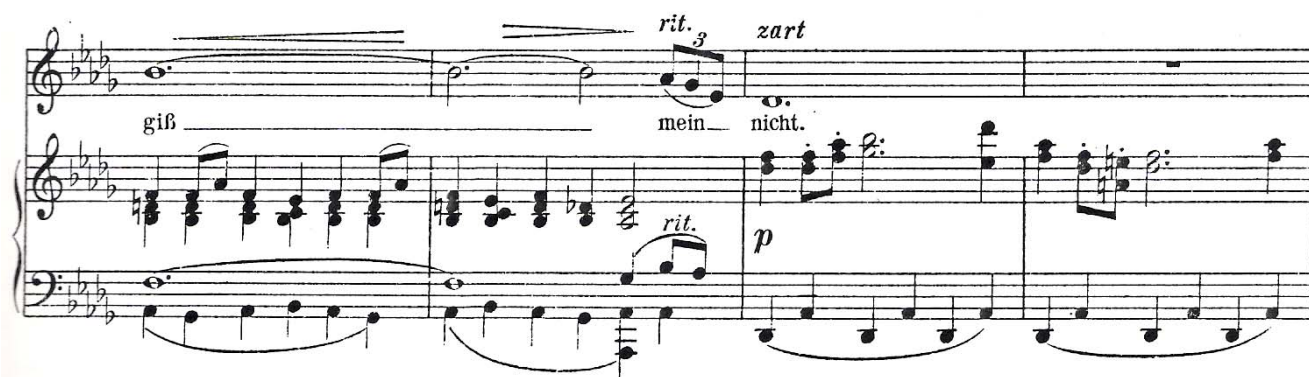


Fig. 14: the beginning of the piano interlude⁹⁴

In measure 33, the voice enters one last time with a more stretched version of the words *vergiss mein nicht* (forget me not). In measure 37, on the word *nicht* (not), we arrive at the tonic

⁹³ Ibid.

⁹⁴ Ibid.

and the song could well be over. But Zeisl decides to add two more measures to be able to add another expression. In measure 38, above the tonic area of D \flat major, Zeisl adds an A major chord. This short moment of bitonality adds a new color that hasn't been really present in the song so far (see Fig. 15). All the chromaticism before has been rather an expression of sadness. This moment of bitonality is the only little moment of real insecurity and fear in the whole song, a strongly poignant and expressive moment that is resolved by respelling the F \sharp and turning it into a suspension in the last measure. So despite a few pangs of doubt the song still manages to end on a positive note.

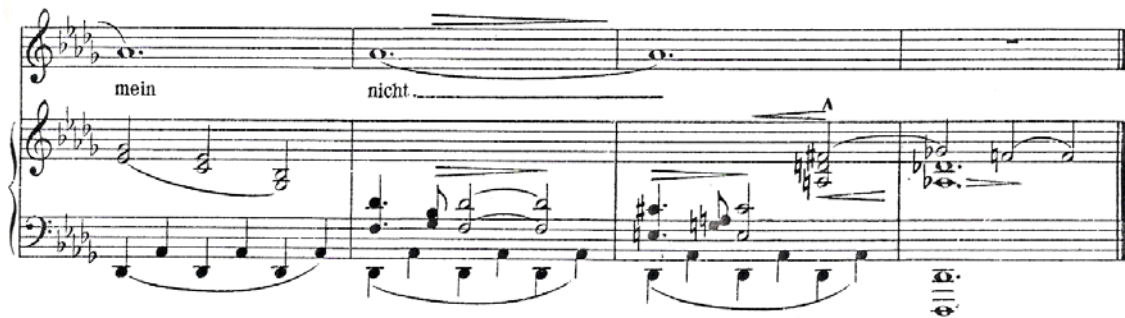


Fig. 15: a moment of bitonality in the second to last measure⁹⁵

3.1.4. VOR MEINEM FENSTER

Vor meinem Fenster
singt ein Vogel.

In front of my window
A bird sings.

Still hör ich zu; mein Herz vergeht.

I listen silently, my heart dissolves.

Er singt,

He sings,

was ich als Kind (so ganz) besass,
und dann - vergessen.

what I as a child (so fully) possessed,
and then – forgot.⁹⁶

This song is the first one in the collection *7 Songs for High Voice*, published by Doblinger Verlag. The poem to the song *Vor Meinem Fenster* was written by Arno Holz (1863 –

⁹⁵ Ibid.

⁹⁶ Translation by author.

1929), a German poet. He, together with Johannes Schlaf, is considered a pioneer of naturalism, a literary movement in which the writers strive to describe reality without subjective interpretation, as opposed to Romanticism, where subjects are idealized and personalized. In 1902, Holz founded the first German organization of authors together with Richard Dehmel, the *Kartell lyrischer Autoren* (cartel of lyric authors).

After parting with Johannes Schlaf because of disagreements, Holz turned to writing lyric poetry. In his *Revolution der Lyrik* (revolution of lyric), he described his experiments with a free-form verse without rhymes. In 1926, his importance to German poetry was recognized by his election to the Prussian Academy of Arts in Berlin^{97,98}

The poem set by Zeisl for this song is an example of Holz's unrhymed, free-form poetry. The longest line divides the poem in the middle. The poem is about someone who listens to a bird singing, which brings back memories of childhood. In my opinion, it expresses a feeling of melancholy and sadness over feelings of lost security and wholeness, something Zeisl could relate to well. Zeisl added the two words *so ganz* (so fully), which further emphasizes how great was the loss.

This song is a prime example of Zeisl's use of tone painting. The bird "sings" throughout the whole song and is depicted in several ways: large leaps and melodic gestures, high register, staccato notes, trills, and grace notes (see Fig. 16). The grace notes may consist of a single pitch, a third or a fifth, sounding simultaneously, or of two pitches as far apart as an octave.

⁹⁷ Wikipedia contributors. "Arno Holz". *Wikipedia, The Free Encyclopedia*.

⁹⁸ François Bondy, ed. *Harenberg-Lexikon der Weltliteratur: Autoren, Werke, Begriffe*. 5 vols. Dortmund, Germany: Harenberg-Lexikon Verlag, 1994. S.v. "Arno Holz" by Dr. Klaus-Michael Bogdal, vol.3, 1371 – 1372.



Fig. 16: grace notes depicting the singing bird, bird motif 2⁹⁹

The bird has several main motifs. The first motif starts out in measure. 2, and consists of a double dotted rhythm in combination with a leap (see Fig. 17). It recurs in measure 24, and in the A' section.



Fig. 17: bird motif 1¹⁰⁰

Another motif, motif 2, is the trill on dotted quarter notes, which occurs in measures 7, 9 and 11, sometimes accompanied by grace notes (see Fig. 16). A staccato motif followed by durational accents permeates the transition, motif 3 (see Fig. 18). Also, the broken chords of measures 18 – 23 are an example of the bird's voice (see Fig. 20).

⁹⁹ Erich Zeisl. *Sieben Lieder*, 1936.

¹⁰⁰ Ibid.



Fig. 18: the piano transition with bird motif 3¹⁰¹

The form of the song is A B A', A' being a short reprise, where Zeisl repeats the first two lines of the poem. The song has the direction *sehr zart, lento* (very delicate, lento), and Zeisl is able to achieve that delicacy in his composition by keeping the texture relatively thin for a composition in late Romantic idiom. Also, the pianist is advised to use the attenuator, *mit Dämpfer*. The texture thickens in the B section, but the impression is still light, because of the use of staccato, high register in the piano, as well as broken chords. In the A' section the texture returns to what it was in the beginning. Actually, the melodic line of the singing voice is accompanied by a literal repeat of the piano introduction in measures 25 – 28.

Zeisl exactly notates the articulation he wants. *Staccatos*, slurs, accents are found in almost every measure. There is even a notated *portamento* in the singing voice at measures 11/12, at the words *mein Herz* (my heart), a truly composed sigh (see Fig. 16 above).

¹⁰¹ Ibid.

The music follows closely the meter and rhythm of the words, as if they were recited pensively. Most of the text is set in syllabic manner, only a few words are stretched, *still* (silently), *Herz* (heart), *Kind* (child), and *vergessen* (forgot).

Due to the late romantic musical language of this song, it lends itself to traditional Roman numeral analysis more than any of the other Zeisl songs I have chosen. Overall, the song is in E major, darkened with E minor occurrences. The meter chosen for this song is a 6/8 meter, a typical one for pastoral descriptions of nature. It remains almost throughout the whole song, with a few exceptions.

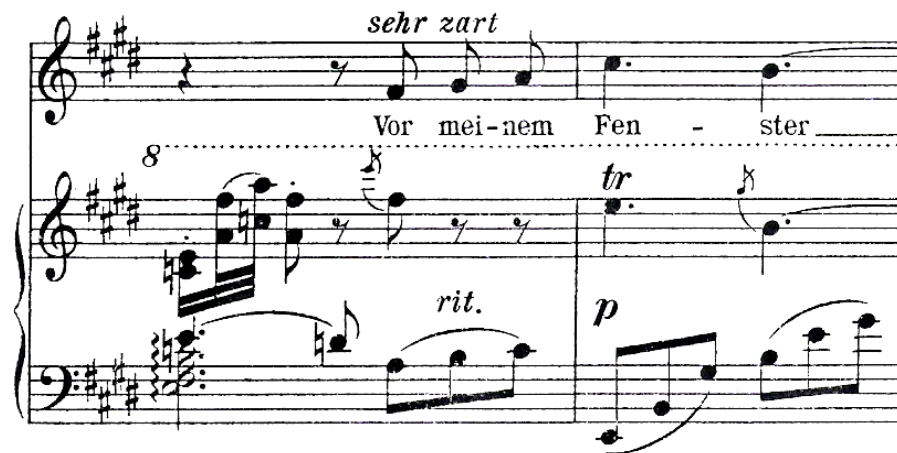


Fig. 19: The clouding of the major key¹⁰²

The song starts out with the bird singing (see Fig. 19 above), and in measure 6, right where the singing voice comes in, we have the first occurrence of a clouding of the major key by E minor, a seventh chord built on the second scale tone of E minor. This clouding of the major key implies that the person singing relates not only in a positive manner to the song of the bird, but also with sadness and melancholy.

¹⁰² Ibid.

In measure 7, Zeisl brings E major back, the protagonist tells us about the bird at the window, which is depicted by trills and grace notes in the piano. The next significant event is the change to F major in measure 10, when the first stretched word occurs, *still* (silently), a complete color change achieved by modulation to a key that only has the pitch E in common.

A great example of word painting occurs in measure 12, where Zeisl departs from the melody of the spoken words and exaggerates it. In measures 11/12, at the words *mein Herz*, Zeisl composes a leap of over an octave from C₅ to B₃, reached with the portamento mentioned above (see Fig. 16). In measure 12, Zeisl returns to E major, only to lead us to the darker sounding E minor in measure 13, with the words *mein Herz vergeht* (my heart dissolves).

The remaining one and a half measures of this first vocal phrase remain in that rather low area of the soprano voice, B₃ – E₄, which in this case obviously cannot be sung in full chest voice if one wants to remain stylistically correct. Zeisl gives the direction *dumpf* (dull/dead) here. The low register, together with the ritardando that is written in measure 12 and the accents on beats 4 and 5 will, when followed closely, easily achieve the effect Zeisl wants. The bird sings one of its motifs in the piano, with the direction *klagend* (dolefully), and the listener is right in the middle of the unstable transition (see Fig. 18).

In the transition, the same motif is harmonized differently several times; Zeisl keeps us on our feet by shifting tonalities quickly and uses chromaticism to lead us from one key area into another. In measure 16, Zeisl puts in a 3/8 bar, thereby adding three beats to the transition and prolonging the feeling of instability that defines the whole transition. The durational accents on beat 3 of measures 13 – 15, as well as the added 3/8 bar add to the instability (see Fig. 18).

In measure 17, with the entrance of the voice, E minor comes back for a moment, followed by G major for two measures, with an interesting chord under the words *so ganz besass*

(so fully possessed). Over a pedal point of G, Zeisl introduces an A \flat major chord on the first three beats of measure 19, a Neapolitan harmony (see Fig. 20).

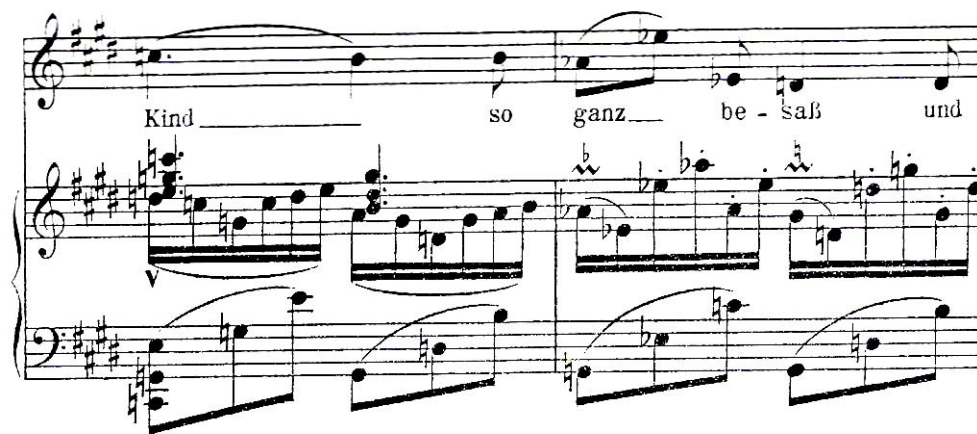


Fig. 20: the Neapolitan harmony¹⁰³

Another instance of tone painting is found in measures 20 – 23 (see Fig. 21), the word *vergessen* (forgot).



Fig. 21: the word *vergessen* (forgot) is stretched¹⁰⁴

¹⁰³ Ibid.

¹⁰⁴ Ibid.

First of all, Zeisl chooses to repeat this word, and the first time it is sung, the singer reaches the highest pitch of the song, a G₅. When the word is repeated, Zeisl writes in the direction *rascher* (faster) in measure 21, just to give way to another *ritardando* in the next measure, expressing inner turmoil. This time, the word *vergessen* is further stretched by three extra beats (see Fig. 21), Zeisl puts in a 3/8 bar here, as if the protagonist is wondering how it is possible that he/she really forgot.

Measure 24 bears the direction *rasch* (brisk) and exhibits in a compact version many elements of this song and the different ways we hear the bird sing (see Fig. 22).



Fig. 22: measure 24 of the song, which introduces several bird motives at once¹⁰⁵

E major and E minor elements occur, for instance in the grace notes of beat 5, E and G #, followed by the G, belonging to E minor. The melodic gestures of the first bird song are imitated in the piano's right hand.

¹⁰⁵ Ibid.

The return of the singing voice in the A' section in measure 25 is accompanied by the literal repetition of the introductory measures, with the direction *verklingend* (fading out) in measures 28 and 29, reinforcing the pensive, tender mood of the whole song.

The last three measures are changed to a cut time in measure 30, and a 3/4 in measures 31 and 32. They are clearly E major, even though some of the chords are spiced with dissonances. In these measures, the bird sings its last notes. The meter changes sound like a written-out *ritardando*. Above those last measures, Zeisl gives the direction *wie Celesta* (like a celesta), therefore the pianist should try to keep a very crystalline sound here, just like a bird (see Fig. 23).



Fig. 23: the bird sings for the last time in the song¹⁰⁶

3.2. THE UNPUBLISHED SONGS FOR HIGH VOICE

3.2.1. DER BRIEFMARK

Ein männlicher Briefmark erlebte
Etwas [sic] Schönes, bevor er klebte.
Er wurde [sic] von einer Prinzessin beleckt.
das hat [sic] in ihm die Liebe erweckt.

A male postage stamp
experienced something beautiful before he stuck.
He was licked by a princess.
which evoked love in him.

Er wollte sie wiederküssen,
da hat er verreisen müssen.

he wanted to kiss her again,
but he had to go on a journey.

¹⁰⁶ Ibid.

So liebte er leider [sic] vergebens,
dies [sic] ist die Tragik des Lebens.

Thus he unfortunately loved in vain,
such is the tragedy of life.¹⁰⁷

This song was written in January of 1931. It is part of *Liedercyklus*, a collection of songs by Zeisl which remains unpublished in this format. It contains a total of thirteen songs for high and medium voice. Aside from *Der Briefmark*, the following soprano songs are included: *Der Unvorsichtige*, *Seufzer der Sehnsucht*, *Der Schäfer*, and *Triumphgeschrei*. The last two songs mentioned have been published in other collections, the first in *7 songs for high voice*, the second in *Kinderlieder*.¹⁰⁸ Actually, *Der Briefmark* is currently in production with Doblinger Verlag, and the expected publication date is 2008/2009.

The poem to this song is by Joachim Ringelnatz (1883 – 1934), a pseudonym for Hans Böttcher. This poet is a household name in the German speaking areas, but probably not well-known in other countries, simply because his poetry is almost impossible to translate. He is famous for his nonsense poetry, as well as for making up words, and changing grammar and verse meter on purpose. He was an adventurer who led an amazingly full and interesting life, but always in poverty. Even as a child, his temperament caused trouble in school, and starting in 1901, he was a seafarer. He also worked many, sometimes quite shady, jobs, for instance as a fortune-teller in a brothel, but he also worked such jobs as librarian to various members of the nobility.

Early on, he started to publish poems, jokes, novels, and anecdotes in different newspapers. As part of the cabaret *Simplicissimus*, he befriended famous people like Max Reinhardt, Roda Roda, and Franz Wedekind. In World War I, he voluntarily enlisted in the navy, but his enthusiasm for war waned quickly.

¹⁰⁷ Translation by author.

¹⁰⁸ Cole and Barclay, 1984.

After the war, he gained fame with his appearances in the cabaret *Schall und Rauch* in Berlin, so much so, that from then on he led a life as a traveling artist, presenting his work all over Europe. Starting in 1927, he regularly appeared on public radio. Although he published novels and poems every year, he was still barely able to scrape together a living.

Another way he expressed his artistic personality was through painting. Paintings by Ringelnatz have been exhibited not only in Germany, but throughout Europe. After 1933, he was no longer allowed to show his works in public, and many of his books were victims of the book burnings by the Nazis. He died of tuberculosis in 1934.

Ringelnatz's first book of poems appeared in 1910, and contains romantic poems in the legacy of Heinrich Heine. In 1912, the second volume of poems appeared, *Die Schnupftabaksdose: Stumpfsinn in Versen und Bildern* (The Snuff Box: Boredom in Verses and Pictures). It contains nonsense poetry, in which Ringelnatz animates things and lets animals talk, all in rhymed verses. *Der Briefmark* is from this volume.

In 1920, *Turngedichte* and *Kuttel Daddeldu* appeared, the first volume parodied verse length, meters, and other elements of poetry. The second volume introduced the figure *Kuttel Daddeldu*, a seafarer, who expresses himself through free verse and in a rather violent way, without manners, showing another side of Ringelnatz.^{109,110}

Zeisl changed a few words from the original poem, but nothing that would change the meaning in any way worthy of discussion. The poem has 2 stanzas, each stanza has 4 verses. The rhyme scheme is as follows: aabb ccdd.

In this poem, Ringelnatz attributes human feelings to a postal stamp. As stated in the introduction to this paper, the essence of this poem is pretty much untranslatable, for example the

¹⁰⁹ Wikipedia contributors. "Joachim Ringelnatz". *Wikipedia, The Free Encyclopedia*.

¹¹⁰ Walter Pape, *Joachim Ringelnatz*, Berlin, New York: Walter de Gruyter & Co, 1974.

word play with turning the originally female word *Briefmarke* into a male word, *Briefmark* (both = stamp). The poem has a very absurd kind of humor, very dry and satirical. The poor male stamp gets licked by a princess, and is in love, but has to travel before he can kiss her again. The conclusion is that such is the tragedy of life that we cannot have what we wish for most.

Of all the songs chosen for this paper, this setting departs the most from a Romantic musical language. There are no accidentals in the beginning of the song, but there is no C major and also no C minor chord in sight in the whole song. There are many dissonances which do not resolve, and the melody line and the accompaniment often do not “fit” together. The tonality is left unclear over wide areas of the song. The song shows a jazz influence, with major and minor thirds appearing several times in the same chord. All the elements described above, as well as the rather sparse accompaniment, give the song the character of a cabaret song, very fitting with the text.



Fig. 24: arpeggiated chords in the accompaniment, descending intervals in the vocal line¹¹¹

¹¹¹ © 1975 by Gertrud Zeisl, copy of autograph used with permission of Dr. Barbara Schoenberg-Zeisl.

The song opens with an E \flat major seventh chord, which in the second measure is “flavored” with a G \flat ₅ in the vocal line. The vocal line and the right hand of the piano present here the most prevailing motif of the whole song, descending intervals followed by an octave leap. The accompaniment also introduces arpeggio-chords, which occur frequently in the song (see Fig. 24 above).

In measure 4, the first stretched word occurs, *klebte* (stuck), and the accompaniment repeats the motif mentioned above. In this instance, the voice agrees with the accompaniment, that the stamp must have experienced something quite lovely. Chromaticism accompanies the word *beleckt* (licked) when we learn that he has been licked by a princess. And once again, Zeisl chooses to stretch the word with the melody and accompaniment in tandem in an A major area with dominant harmony.

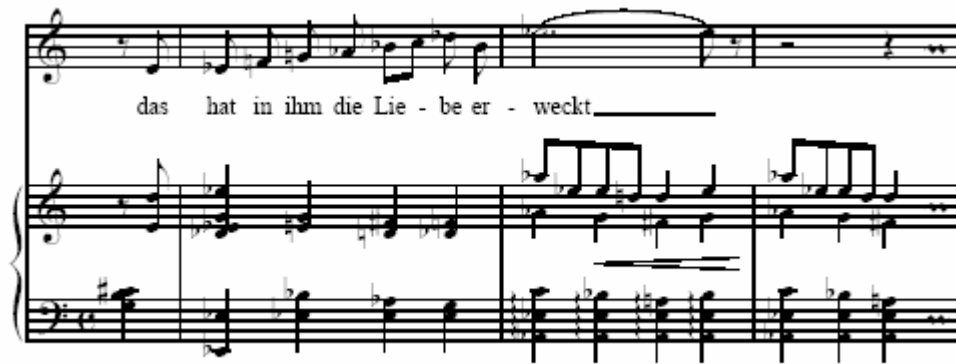


Fig. 25: the romantic effect of a less chromatic harmony¹¹²

The ensuing vocal line *das hat in ihm die Liebe erweckt* (which arose love in him) repeats once again the same gesture (see Fig. 25 above). Actually, this clearing up of the chromaticism suggests quite an excited romantic effect.

¹¹² Ibid.

The following measures, measures 12 and 13, when we learn that the stamp wants to kiss her again, but has to travel away, bring back the first motif described several times in the voice and in the accompaniment Measures 14 and 15 repeat the previous 2 measures one semitone lower. In measure 16, a new motif is introduced with the word *vergebens* (in vain) of the line *so liebte er leider vergebens* (thus he unfortunately loved in vain). This measure has the direction *mit Pathos, breit* (with pathos, expanded). The motif is taken up by the accompaniment two beats later, though it is more a rhythmic motif than a melodic one, consisting of a dotted eighth and a sixteenth note, highlighting it from the previous rhythm of mostly regular quarter or eighth notes (see Fig. 26).



Fig.26: The dotted motif, depicting the casual attitude of the protagonist¹¹³

This rhythmic motif reappears in measure 19, as well as in the piano postlude. It keeps the song from getting too serious by creating an atmosphere of nonchalance. One can almost see someone shrugging his shoulders, saying “that’s life.” The piano postlude brings together the two motifs previously discussed, ending on an E major chord with chromatic grace notes.

¹¹³ Ibid.

The essence of this song is its dryness and absurdity. Like in many of Zeisl's song, the interpreters only need to observe carefully Zeisl's markings for the desired atmosphere to be created. There is not one note too much or one too little to portray the frustrated postal stamp in this comical, satirical cabaret style song.

3.2.2. DER TAG ERWACHT

Der Tag erwacht, die Vögel singen, Wie wird er sein, was wird er bringen?	The day awakens, the birds sing, how will it be, what will it bring?
--	---

Der Tag erwacht, die Blumen nicken [sic] Was wird der liebe Gott uns heute schicken?	The day awakens, the flowers nod their heads, what will the good Lord send to us today?
---	--

Der Tag erwacht, was soll ich fragen, Was er mir bringt, das werd' ich tragen.	The day awakens, why should I ask, whatever it brings, I will bear. ¹¹⁴
---	---

The text to this song was written by Gertrud Jellinek, and set to music by Zeisl in February of 1931, four years before Zeisl and she married, and shortly after *Vergiss mein nicht*. It carries the dedication: *Der genialen Dichterin in echter Freundschaft zugeeignet* (dedicated to the genius poet in true friendship).

The poem has three stanzas at two lines each. The rhyme scheme is aa bb cc. The lines in each stanza are iambic and regular. Each first line starts with the exact same words, *der Tag erwacht* (the day awakens). The poem describes a person at the beginning of the day, aware of the world around him/her, wondering about the future. The person observes the beautiful world with optimism, and this positive undertone is confirmed with the resolution to take on whatever the new day may bring. This hopeful mood is strengthened and even exaggerated in Zeisl's setting of the poem, which we soon will see. It is certainly one of his most happy, almost ecstatic songs. This is a mood that is not easily found in his song output, especially when taking into

¹¹⁴ Translation by author.

account that the person singing is a grown-up, not a child, as is the case with *Reiterliedchen*, another exuberant song discussed in this paper.

This song is reminiscent of Richard Strauss in many ways. It has a wide vocal range, two octaves, and the singer has to manage many leaps as well as phrases that span more than an octave in range. The song is also challenging in tessitura. Not only is the singer required to have a strong middle voice, but he/she also has to sustain a high B natural toward the end of the song. Then there is the challenging piano accompaniment, 6:7 throughout most of the song, in a fast tempo. The song has the direction *lebhaft bewegt* (lively flowing). The piano postlude with its exuberance and melodic gesture, as well as the whole atmosphere of intoxication is very Straussian.

In this song, Zeisl does not adhere to the rhythm or the melody of the words. Words that he considers important are stretched. Some are stressed which are unstressed in the original word stress of the poem. Much of this song is melismatic in nature. The word *Tag* (day), for instance, receives almost a whole measure on its own, and three different pitches.

This song is a modified strophic form, with a piano postlude. The meter is a regular 6/8. The rhythm in the vocal line remains very similar throughout. One stanza grows right into the next one, there is a direction of *ritardando* found at the point of connection. Considering the piano accompaniment though, which has a constant flow of fast broken chords in 6:7 relations of the right to the left hand, there is only so much slowing down possible. Moreover, the tonic is reached only at the downbeat of the next stanza in all cases. This technique employed by Zeisl helps him achieve a beautifully flowing, almost driving effect, urging on the underlying question “what is to come?” Zeisl makes extensive use of pedal point in this song, as well as vacillation between the major and minor modes of one key as he needs it.

The song starts out with a rising motion in both the accompaniment and the vocal line. Actually, the first line of each stanza is set this way throughout the song. This first vocal line spans the first stanza, and is set in a phrase of eight bars. The melody spans the range of an octave plus a major second (see Fig. 27).

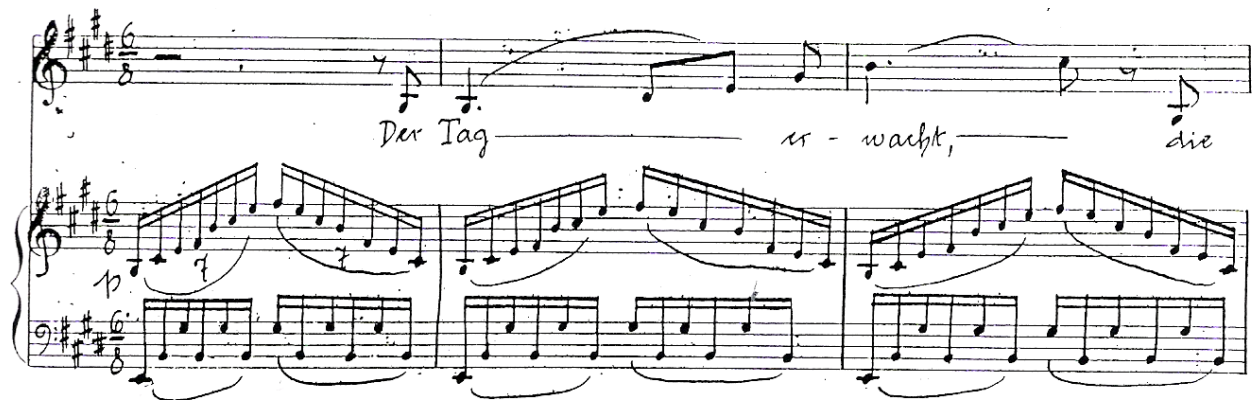


Fig. 27: The first vocal line spans an octave plus a second¹¹⁵

These ascending lines contribute immeasurably to the exuberant atmosphere of the song. The melody rises so often that the direction appears to be towards the light. One could interpret those lines as the rising day, or maybe even better, as the expression of rising hope for a better day. This effect is strengthened even further with the second line, starting with the upbeat to measure 4. It is even larger in range, spanning one octave plus a small third and an octave plus a fourth in the second stanza. The upward direction is obvious here, and the effect is amplified by the fast tempo. Harmonically, the first stanza is pretty simple; it stays in the tonic and dominant realm most of the time.

In measure 6, the word “wie” (how) is emphasized by Zeisl in the question *wie wird er sein?* (how will it be) by lengthening the word and by putting this word, unstressed in the poem, on the downbeat (see Fig. 28). It is further strengthened, because it is on the highest pitch we

¹¹⁵ © 1988 by Barbara Zeisl-Schoenberg, copy of the autograph used with permission by Dr. Schoenberg.

have heard so far from the vocal line, an F \sharp_5 . The word *was* in *was wird er bringen* (what will it bring) receives a similar treatment, except that it is set a whole tone lower and the whole second part of the phrase follows a downward motion.

The image displays two systems of musical notation. Each system consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The first system shows the lyrics 'Ich gel sin gen, wie wird er'. The vocal line has a long note on 'wie' and a long note on 'wird'. The piano accompaniment features a steady eighth-note pattern in the right hand and a more complex pattern in the left hand. The second system shows the lyrics 'sein? was wird er brin gen der'. The vocal line has a long note on 'was' and a long note on 'brin'. The piano accompaniment continues with similar patterns. The key signature is one sharp (F#) and the time signature is 4/4.

Fig. 28: The words *wie* and *was* are stressed and stretched¹¹⁶

As mentioned before, the first stanza grows immediately into the second stanza. The upward motion is resumed again immediately in the beginning of the second stanza, with an almost literal repeat of measures 2 and 3. In this stanza the person wonders about what God will bring. The *tessitura* rises and the singer is allowed to stretch more words as the phrase lengthens to 12 measures, the longest stanza of the song.

¹¹⁶ Ibid.

Zeisl disturbs the harmonic stability that he establishes in the first stanza. Mediant tonicization becomes a new feature here. Zeisl still employs pedal points for unification, but the second stanza feels much less stable than the first one. The composer takes us to G major area in measures 13 -16, with a G minor clouding in measure 15. Then C major is anticipated by the listener for a moment, but Zeisl leads us to an F major chord instead in measure 18, then back to the dominant of E major on a pedal point on E. This tonal instability creates even more direction and drive in the music.

Starting in measure 15 some words are considerably stretched. The text says *was wird der liebe Gott uns heute schicken* [sic] (what will the good Lord send to us today). *liebe* (good), *uns* (us) and *schicken* [sic] (send) all receive a whole measure of their own, and the word *schicken* [sic] is repeated in measure 21, where Zeisl also throws in a little spice through bitonality. The word *Gott* (Lord) receives two whole measures, measures 16 and 17.



Fig. 29: Rising fifths in the vocal line break up the downward motion¹¹⁷

In this second stanza, the second part of the phrase is still in downward motion, but Zeisl introduces a small new motif in the vocal line, an ascending fifth (see Fig. 29 above), which

¹¹⁷ Ibid.

breaks up the downward motion of those measures. Again, the second stanza grows right into the third. The third vocal stanza, like the second stanza, starts out with an almost literal repeat of measures 2-5. Harmonically, this third stanza is much more stable than the second one.

One interesting occurrence appears in measure 26. Here, for the only time in the whole song, the vocal line breaks free from the regular cradling 6/8 motion. A syncopated vocal onset on the high A₅ on beat 2 really brings out the word *was* (what) in this phrase. Again, this little irregularity creates more direction and movement, and increases the urgency of expression. In this fast tempo, it is almost like a sigh, a release. The person singing is convinced now that no matter what God brings, he/she will be able to bear it.

This feeling is expressed with the highest note of the song, a B₅ natural, which is reached on beat four of measure 29 (see Fig. 30), or beat two if we think it in two, which most probably would be the case in a fast tempo. The fact that it does not occur on a downbeat accelerates even more the driving forces of this song towards the upward run of the piano in the last measures of the song.



Fig. 30: The high b of the vocal line occurs on an offbeat¹¹⁸

¹¹⁸ Ibid.

The piano plays an immeasurably important role in this song. It not only contributes to the mood in a major way, it also concludes the song with perhaps the strongest statement of hope yet in the song. During all three stanzas, the piano maintains its 6:7 relationships of notes of the right and the left hand. This makes the texture rather thick, but the effect is still light, because it remains in a high register in the right hand most of the time. The many small notes support the ground on which the singing voice lays its long lines. The accompaniment contributes to the whirring effect, which expresses the rising of the new day, and again, perhaps even more so the hopeful anticipation of a new day. The highly active accompaniment contributes greatly to the direction and excitement of this wonderful song.

In the piano postlude, starting in measure 31, the texture is suddenly changed. The right hand in the piano now has the melody and plays it in thick chords. Measures 31-34 are literal repeats of the original melody of the vocal line, but starting with measure 35, the piano has its own melodic material, if only for a short period of time. It is a sigh-like motif that appears twice.

Harmonically, there is a double dominant-dominant-tonic movement, with a pedal point on E, a very simple, but strong cadence which reinforces the sincerity of the resolve to “bear whatever God will bring.” The song ends with an *arpeggio* of the tonic chord in the right and left hand, the ultimate statement of hope.

Zeisl’s setting of this poem presents a perfect escalation from joy to exuberance. To summarize, with each stanza, he finds new means to strengthen the expression of hope and to increase the excitement about the future. In the first stanza, we are presented with the piano accompaniment and the rising vocal lines as described above. The second stanza increases the urgency of expression with a higher tessitura, and brings instability in the harmonic realm. Stanza three even further increases the range and tessitura of the song, and finally the piano

postlude with its thick chords and the arpeggio in the end is the climax in an intoxicating rush that leaves one breathless.

3.2.3. *IMMER LEISER WIRD MEIN SCHLUMMER*

Immer leiser wird mein Schlummer,
Nur wie Schleier liegt mein Kummer
Zitternd über mir.
Oft im Traume hört [sic] ich dich
Rufen drauß vor meiner Tür,
Niemand wacht und öffnet dir,
Ich erwach und weine bitterlich.

My slumber grows evermore silent,
and only like a veil now my grief
lies trembling upon me.
Often in my dreams I heard you
calling outside my door,
no one is awake to let you in,
And I wake up and weep bitterly.

Ja, ich werde sterben müssen,
Eine Andre wirst du küssen,
Wenn ich bleich und kalt.
Eh die Maienlüfte wehen,
Eh die Drossel singt im Wald:
Willst du mich noch einmal sehen,
Komm, o komme bald!

Yes, I will have to die,
another will you kiss,
when I am pale and cold.
Before the May breezes blow,
before the thrush sings in the forest:
if you wish to see me once more,
come, o come soon!¹¹⁹

The poetry to this song was written by Herman von Lingg (1820 – 1905), a German poet. He was originally a military doctor of the Bavarian army, but put into retirement in 1851, at age 31. He was supported by King Max II of Bavaria with a yearly stipend until his death, which gave him the freedom to write without the concern of having to earn a living. He was not the only poet supported by the art-loving King Max; among others were Paul Heyse, Felix Dahn, and Emanuel Geibel, all names that are connected with song literature. They founded the *Gesellschaft der Krokodile* (society of the crocodiles), named after a poem by Lingg, *Das Krokodil von Singapur* (the crocodile from Singapore). At their meetings, the group read and discussed new works. Their idea of poetry was that of a pure art form, and their poetry was of high literary and linguistical quality. Without any interest in political matters, they preferred

¹¹⁹Translation by author

romantic and historical themes. Although Lingg also wrote novels, his main output consists of ballads and poems.^{120,121}

The poem Zeisl used for this setting was previously set by several composers, including Johannes Brahms, Hans Pfitzner, and Richard Strauss. Among them, the setting by Brahms is without a doubt the most well-known, in fact, it is one of the most famous songs of the Romantic Era.

The poem consists of two stanzas, which have seven lines each. It has the following rhyme scheme: aabcbbc ddefefe. The protagonist in the poem is facing death and is full of longing to see his/her beloved again for one last time. It has been a long time since they were together, and maybe at last parting, they were not at peace with each other. The text expresses a strong sense of urgency and the underlying fear that it may be too late, and that the person will die before the beloved returns to say goodbye and make peace. The chance of saying goodbye and making peace will be lost forever.

Also, the person torments himself/herself with thoughts of the beloved kissing someone else, once he/she is gone. The person struggles also with having to leave the earth before having experienced the fullness of life. This poem is obviously packed with emotion.

Zeisl's setting of the poem, originating in June of 1927, is very different than Brahms's; it goes much more to the extremes, in several ways. First, the range of the song is wide, C₄ – B₅, and the tessitura lies extremely high in some areas of the song. Then there are large leaps, requiring a very flexible voice. This makes this song certainly one of the most vocally challenging songs in Zeisl's output. Also, there are major changes in color, texture and tempo in the song, which depict the mood of the protagonist at the moment. Zeisl dedicated this song to

¹²⁰ Wikipedia contributors. "Hermann von Lingg". *Wikipedia, The Free Encyclopedia*.

¹²¹ *Brockhaus. Die Enzyklopädie in 24 Bänden*. Mannheim, Germany: Bibliographisches Institut & F. A. Brockhaus AG: 1992. S.v. "Hermann von Lingg", vol.13: 417.

his close friend and famous writer Hilde Spiel with the words *Frl. Hilde Spiel in Freundschaft zugeeignet*. (Dedicated in friendship to Hilde Spiel.)

The song, written in F# minor, starts out with two bars in which the piano only plays an octave on beat one in each bar, in *pianissimo*, a dominant-tonic movement, followed by a bar of silence. Then the first measures of the vocal line set in, with a *fermata* on beat four in both cases (see Fig. 31).



Fig. 31: The opening measures of the song¹²²

This whole opening characterizes the mood perfectly: the protagonist is lonely, uneasy. The sparse opening measures and the fermatas in the singing line suspend the feeling of an ongoing rhythm, depicting someone, who is half asleep, or was asleep and is just waking up and still in a blur, exacerbated by the illness. The setting of the poem suggests that perhaps the protagonist is already bedridden and close enough to death that his/her mind is wandering already between two worlds. A quality of exhaustion permeates the first part of the setting, which only rarely is interrupted by an outcry.

¹²² © 1975 by Gertrud Zeisl, used with permission of Dr. Barbara Schoenberg-Zeisl.

The next vocal lines exhibit large leaps, an octave plus a large second in downward direction in both cases, sounding like a huge sigh, or an outcry after which the person runs out of strength. The leaps could also be considered tone painting, as the word *Kummer* (grief) all of a sudden drops the tessitura considerably to the lower range of the soprano voice, where it remains for the next notes. So far, the text is set in syllabic manner, mostly following the rhythm of the words, only the word *zitternd* (trembling) has been stretched considerably (see Fig. 32).



Fig. 32: Measures 9 and 10, tone painting on the word *Kummer*¹²³

Over an enharmonic change Zeisl takes us to G \flat major in measure 12. With this color change, a change in texture occurs; the piano has a constant cradling triplet movement now, each triplet a quarter-and-an-eighth note. The mood is lighter and more dreamlike, and this section has the direction *verträumt* (dreamy). The person remembers dreaming about the beloved being there, calling outside the door. In these measures, the harmony is less chromatic than before; each measure has one tonal area, all secondary chords of the tonic. The setting becomes more melismatic, notably on the word *erwach* (wake up), which is composed as an outcry –as the person awakens and realizes that in reality, she/he still is all alone, and then weeps bitterly. Zeisl

¹²³ Ibid.

leads us to E \flat minor here, in measure 19 delaying the arrival of the key with a D minor chord. In measure 20, the first motif of the vocal line appears in the accompaniment in the key of E \flat minor (see Fig. 33).



Fig.33: The beginning vocal motif appears in the piano in measure 20 – 22¹²⁴

At this point, the protagonist is overwhelmed by despair. The section bears the direction *rasch* (swift) and *schmerzlich* (grievously). This new section also marks the beginning of the second stanza. The triplet rhythm of the accompaniment continues, but it abandons its previous cradling quality, because each triplet has three eighth notes, and the tempo is much faster. Also, this section becomes heavily chromatic. A constant chromatic stepwise downward motion of the bass line can be observed. In measure 34, Zeisl brings us back to F \sharp minor.

In this section, the text is set in syllabic manner again, and follows the rhythm of the spoken words. The melodic line expresses the rising despair of the protagonist quite literally; it is a constant rising motion in half steps, leading into the high tessitura of the rest of the song. This rising melodic line in this quickening tempo perfectly depicts the churning frustration of the

¹²⁴ Ibid.

person that comes with the realization that death is so close and the beloved will survive to kiss another.

This surge of emotions erupts into the desperate plea *willst Du mich noch einnmal sehen* (if you want to see me once more), set in extremely high *tessitura*, in long, slightly melismatic vocal lines. A change of texture can be observed here, although the left hand of the piano keeps up the running triplet figures, the right hand of the accompaniment supports the pleading vocal line with thick chords (see Fig. 34).

The image shows a musical score for a vocal and piano piece. The vocal line is written on a single staff with a treble clef, starting at measure 39. The lyrics 'du mich noch ein - - - mal' are written below the vocal line. The piano accompaniment is written on two staves (treble and bass clefs). The right hand of the piano plays thick chords, while the left hand plays running triplet figures. The tempo is marked 'Pesante' at the top left of the score.

Fig. 34: The vocal line is supported by the chords in the accompaniment¹²⁵

After this outcry of despair, the protagonist runs out of strength and the pleas *komm* [sic] *bald* (come soon) are changed a little bit from the original poem by Zeisl. He uses the following order: *oh, komme bald* (o, come soon), *oh bald* (o soon), *bald*. Each is set lower and lower in range.

Before the last *bald*, there is another measure to delay the final double dominant – dominant – tonic movement, and in measure 47, Zeisl changes back to the original slow tempo. He obviously wants a real change of tempo here, without slowing down the measures prior,

¹²⁵ Ibid.

because he finds it necessary to repeat the direction *rasch* (fast) right in the measure before he changes to the original slow tempo. Measures 49 – 51 bring back the original motif of the vocal line, but set an octave lower and with the direction *mit düsterm Ausdruck, verlöschend* (with bleak expression, ceasing). Again, the fermatas start to blur the rhythm, and the last two measures consist only of two held chords, the last one an F minor chord with chromatic grace notes. The protagonist is asleep again – or perhaps has even died.

3.2.4. KOMMST DU NICHT HEREIN

Kommst du nicht herein
In mein Kämmerlein?
Hätt' dir viel zu sagen.
Ach, man hat dich fortgetragen,
Liegst im Totenschrein

Do you not enter into
my little chamber?
I would have to tell you plenty.
Alas, you were carried away,
you lie in the shrine of death.

Es ist Winterszeit,
Rings die Welt verschneit.
Ach, mein Haar ward weiss
Und vor Weh und Leid
Fror mein Herz zu Eis.

It is wintertime,
roundabout the world is snowy.
Alas, my hair turned white
and of harm and torment
my heart froze and turned to ice.¹²⁶

The poetry to this song was written by Karl Kobald. Since writing poetry was not his major occupation, background information on him is not readily available. He authored several books and articles about music, but his main employment was in a government position. Gertrud Zeisl had the following comments about him:

He was an elderly man, a Hofrat, very typical. The Hofrat is a very typical thing of Austria. It is a man who has served in the government service and has gotten to a higher rank. And most of these, especially in Austria, were very cultured people who dabbled in the arts, aside, because their offices left them a lot of time. And he befriended Eric.¹²⁷

Aside from this song, other settings of Kobald by Zeisl include the set *Aus der Hirtenflöte*, composed in 1927. The song discussed here was composed in February of 1926. It is a gripping account of a person who has lost a loved one, and who has to live with the constant

¹²⁶ Translation by author.

¹²⁷ Zeisl, Interview, Tape II, Side 2, 1975.

pain that this loss has brought to his/her life. The bereaved is used to mourning, and yet, there is a touching note of disbelief, almost like someone who wakes up in the morning and for a second, is not yet conscious of what has happened and expects the person to enter the room. Then, there is the question *kommst Du nicht herein?* (do you not enter?), and the realization that this will not ever happen again, that the beloved is really gone.

The poem is set in winter time, a common synonym for darkness, loneliness, coldness, internal as well as external. The person's hair has turned gray, perhaps the death of the beloved lies far in the past, or the hair turned gray because of the loss.

What is especially gripping about this song is its simplicity of expression. Zeisl found a way to portray a person that lives with this constant, but suppressed pain, which makes it much more touching than any melodramatic expression of torment.

The poem consists of two stanzas with five lines each. They have a slightly irregular rhyme scheme: aa bb a cc dc d. Every line begins with a stressed syllable. Zeisl sets the text in mostly syllabic manner in this song and mostly adheres to the rhythm of the words. The only word that is considerably stretched is *Weh* (harm) in measures 35 and 36, which receives three full beats (see Fig. 35).



Fig. 35: The word *Weh* is considerably stretched.¹²⁸

¹²⁸ © 1988 by Barbara Zeisl-Schoenberg, used with permission by Dr. Schoenberg.

The song is set in cut meter, with occasional 2/4 measures in between, these measures help to maintain the word stress of the original poem. One of the most outstanding features of this song is Zeisl's use of the rhythm to create the atmosphere of a situation with no escape. The chordal accompaniment treads incessantly, one chord to a beat. Even the occasional half note must still share the spotlight with pounding chords in the right or left hand. The vocal line conforms to this same unrelenting rhythm, except where there is an occasional half note. Again, the only exception is how the word *Weh* (harm) is set (see Fig. 35 above).

The incessantly pounding rhythm serves to create an atmosphere of hopelessness; the bereaved is a prisoner to the situation. Is it a heartbeat? Perhaps the person is lying in his/her bed at night and all is so quiet that he/she feels his/her own blood pulsing through the veins. Maybe the rhythm symbolizes the many steps the person had to take on his/her own, alone, after the beloved has died. Maybe it just symbolizes the passing time, and the harshness of fate. Whatever each performer might choose as an interpretation, one thing is certain: there is no way to escape the gripping effect offered by this rhythmic device.

When I first coached this song with my teacher, Prof. Patricia O'Neill, she mentioned to me how it reminds her of one of the *Kindertotenlieder* by Gustav Mahler. In fact, there are striking similarities to the song *Wenn dein Mütterlein*, song number three of the set. Not only is the text similar; but so are the rhymes of the beginning lines. Also, the melodic gestures and the rhythm bear similarities. The poem by Friedrich Rückert used in Mahler's setting is much longer, and the song itself is much more elaborate. Although a thorough comparison of the two songs is beyond the scope of this paper, I found it interesting to point out the fact.

Over large parts of the song, the melodic lines are as restricted as the rhythm and follow closely the melody of the text. The melodic line is actually rather simple, and certainly much less

chromatic than the accompaniment. The first stanza spans a phrase of 11 measures; Zeisl repeats the last line of the text. The same can be said of stanza 2. The first line adheres especially closely to the melody of the text, only the stressed part of *Kämmerlein* (chamber) receiving a sighing motif, as if the pain has broken through the restraint of the person for just a moment (see Fig. 36).

Mit schmerzlichem Ausdruck Eric Zeisl

Fig. 36: The beginning of the song and the sigh in measure 5¹²⁹

In measures 8 to the end of the stanza, a sighing motif is found on the words *ach, man hat Dich fortgetragen, liegst im Totenschrein* (alas, you were carried away, and lie in the shrine of death). The motif consists of a descending line of half and whole tones, like one sigh after the

¹²⁹ Ibid.

other (see Fig. 37). This is a device that Zeisl used often in his songs for expressing pain, as described in chapter 2 (see chapter 2, page 21).



Fig. 37: The chromatic descending line used for expression of sadness¹³⁰

The beginning of the second stanza is a literal repeat of the first for six measures, but in measure 36, the one single short moment of release occurs. The word *Weh* (harm) is set on a high B \flat , and, as mentioned above, is the only word that is considerably stretched. It appears to be a small release, but the relentless rhythm is kept up in the accompaniment. There is no escape (see Fig. 35 above).

It is interesting to note that this song only exists in autograph, and it even looks as if it were almost only a sketch. It is certainly less legible than many of Zeisl's other handwritten songs. But then again, that autograph gave me a very small insight into the compositional

¹³⁰ Ibid.

process of this song. In measure 38 of the song, there is a small B_{b4} sketched in for the vocal line, which would have made it a literal repeat of the melodic line of the first stanza. There is a boldly written G_{b5} on the same beat for the vocal line. It looks as if Zeisl added in another sighing motif, the G_{b5} , but maybe wanted to give it some more thought as to whether he should leave it exactly as he composed stanza 1, with a B_{b4} . Also, in measure 39, on beat 3 there is an erased dot and it almost looks as if Zeisl had originally set the third beat as a dotted quarter note, and the fourth as an eighth note. Ultimately, he sets it as two quarter notes, with a fermata on beat three, which gives a similar effect as the dotted rhythm, but in a more stretched manner.

One other important thing to note about this song is the role of the accompaniment, not only as the main provider of the trudging chords, but also as a main contributor to the atmosphere with its high chromaticism. Another outstanding fact about the accompaniment is the length of the interlude. The song is in strophic form, but the interlude between A and A' is considerably longer than any of the stanzas, 17 measures. Might it symbolize the inner world of the bereaved, since it is in some ways more expressive than the vocal line? Certainly, it is allowed to express pain in a much more overt way.

As stated above, the song is highly chromatic. The key signature is E_{b4} minor, a favorite of Zeisl for sad songs (see chapter 2, page 21). Although already chromatic in the stanzas, the accompaniment of the interlude is even more chromatic. Chromatic parallel chords occur, suspension chords, and within the whole interlude, tonally unstable, stepwise chromatic modulations occur. The stepwise downward motion described in the melody above also appears in the interlude, in the bass notes of the accompaniment, in measures 18 and measures 26 and 27 (see Fig. 38).

The whole song concludes with a suspension chord – tonic movement in measure 43 in a very high register. This second to last measure, and the last measure, which is just an extension of the tonic chord occurring in the measure before, are the only measures where the relentless quarter note movement stops, and a moment of peace occurs.

3.2.5. REITERLIEDCHEN

Ich bin ein kleiner Reitersmann,
Juchheissassa, hopp, hopp, hopp.
Wie treibe ich mein Rösslein an,
Wir sausen im Galopp.

I am a little cavalier,
Yipee! Go! Go! Go!
How I drive my little horse,
we bolt in a gallop.

Und seht ihr meinen Schecken
Auch nur an einem Stecken,
So fliegt er doch wie der Wind
Wohl durch die ganze Welt geschwind.

And although you see my pinto
only on a stick,
still he bolts like the wind
swiftly across the world.

Nun geht es durch das Wiesengrün,
Juchheissassa, hopp, hopp, hopp.
Wo all' die bunten Blumen blühen,
Wir reiten im Galopp.

Now through the green pastures,
Yipee! Go! Go! Go!
Where all the colorful flowers bloom,
we ride at a gallop.

Ei, wie zu unsren Füßen
Sie alle lieblich grüssen,
Das Köpfchen neigen sie:
Wohlan, viel gute Fahrt, Herr Reitersmann.

Ah, how at our feet
they all greet us tenderly,
they bow their little heads:
Well then, have a good trip, cavalier.

Nun durch das goldne Ährenfeld!
Juchheissassa, hopp, hopp, hopp.
Nur weiter durch die schöne Welt
In sausendem Galopp.

Now through the golden field!
Yipee! Go! Go! Go!
Just onward through the beautiful world
in swift gallop.

Geht erst die Sonne nieder,
Dann kehren müde wieder,
Das Rösslein und der Reitersmann
Und morgen früh geht's wieder an.

Not until the sun sets,
do we return wearily,
the little horse and the cavalier
And tomorrow morning we do it again¹³³

This song is undated and the poet is unknown. The poem has 6 stanzas with 4 lines each. The rhyme scheme is as follows: abab ccdd egeg hhaa ibib jjaa – the frequent return of “a” goes

¹³² Ibid.

¹³³ Translation by author.

hand in hand with the repetition of the word *Reitersmann* (cavalier), the protagonist of the poem. It's a children's poem, which tells the story of a child that loves to play with his/her hobbyhorse. It takes us through a day of riding the hobbyhorse and the freedom and fun the child experiences throughout the day.

It is one of the few of Zeisl's absolutely naïve and carefree settings, a fantastic rush of excitement. The song bears some resemblance with one of Modest Mussorgski's *Nursery* songs with the title *The Hobby Horse*. Obviously, in this poem there is also a child playing with the hobby horse. As in Zeisl's setting, there are incessant demands by the child to go faster. In Zeisl's setting it is the repetitious use of the word *hopp* (go), in Mussorgski's the child repeatedly says *Ton/gop*, which means "trot".



Fig. 40: The beginning of the song with the 3 "horse" motifs¹³⁴

¹³⁴ © 1988 by Barbara Zeisl-Schoenberg, copy of the autograph used with permission by Dr. Schoenberg.

Another similarity is the use of triplets to imitate a horse's galloping. Zeisl actually uses three different rhythmic motifs to depict the horse. One of them, as just mentioned, is the use of triplets. In Zeisl motif, three triplets are followed by a quarter note (see Fig. 40 above). Another "horse motif" is a rhythm that is similar to a dotted rhythm (see Fig. 40). It consists of an eighth note followed by a sixteenth pause and a sixteenth note, followed by a quarter note in most cases. The third "horse" motif consists of quarter note chords with unusual stressing. The original accents of the rhythm are shifted in two ways: the motif always starts on an offbeat, but with an accented chord. Also, Zeisl always writes a root-position chord on the original, now accented off-beat chord, going into an inversion chord on the downbeat (see Fig. 40). All these three "horse motifs" appear right in the beginning of the song, and redundant permeate the whole song.



Fig. 41: The "Juchheissassa motif"¹³⁵

¹³⁵ Ibid.

Reiterliedchen is one of Zeisl's longer songs, it has 82 measures. The overall form is A B A', the A sections can also be divided. One notable element of the song is that Zeisl repeats the words *Juchheissassa, hopp, hopp, hopp* (Yippee! Go!).

It appears within stanzas 1, 3, and 5, at the end of stanza 2, 4, and 6. The musical motif connected with these words therefore appears quite often in the song. This motif consists of a dotted rhythm and sounds just like literal outcry of joy, depicting exactly the meaning of the word (see Fig. 41 above).

The iambic nature of the text is maintained throughout, with the exception of a few measures, which will be discussed later. The vocal lines follow closely the rhythm and the melodic gestures of the spoken words.

From the first measure on, we are right in the middle of the fantasy world and the excitement of the child. As described above, the song starts out with the three "horse" motifs, with the direction *lustiges, feschtes Tempo* (funny, jaunty tempo). The beginning measures hint at a pentatonic scale, built on E (E-F#-G-B-C#), until E major clearly appears in measure 4. In measure 5 the voice comes in with a triplet movement, followed by the *Juchheissassa* motif.

In measure 12, with the words *wie treibe ich mein Rösslein an* (how I drive my little horse), the movement created by the triplets is even strengthened, because they receive accents, first on beat 1 and 3, then, in measure 13, on each beat. Also, the register is much higher and the melodic line is rising. All this depicts the galloping horse and the excited child perfectly. In measure 16 and 18, the words *Schekken* [sic] (pinto) and *Stekken* [sic] (stick) are stretched somewhat and are not set in syllabic manner. Then, in measure 21, the "*Juchheissassa* motif" returns.

For the shorter B section of the song, starting in measure 35, Zeisl finds a whole new color. He modulates to G \flat major (see Fig. 42). The triplet movement is back, but this time it appears continuously, without the quarter notes described in the original motif.

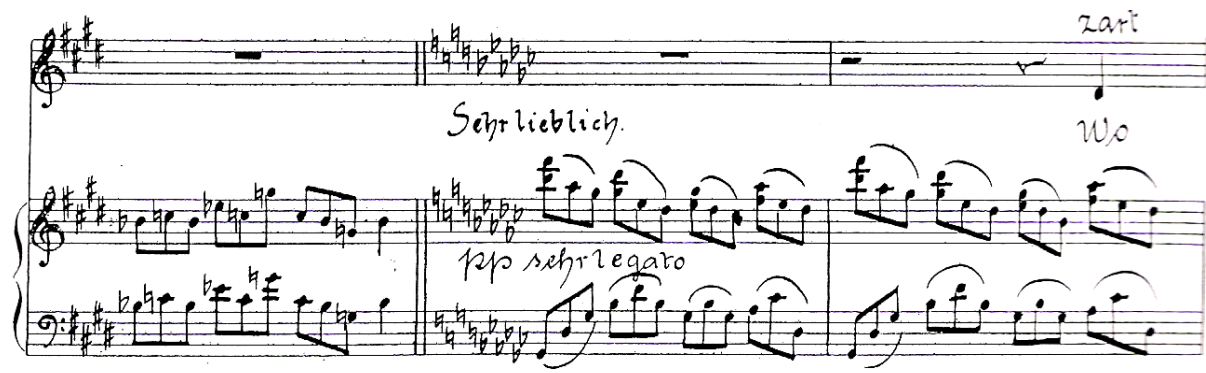


Fig. 42: A major color and atmosphere change occurs¹³⁶

Also, Zeisl gives the direction *sehr lieblich* (very lovely), as well as *sehr legato* (very legato) and *pianissimo*. Also, on each beat the triplets are slurred together and the melodic gestures are smoother. In measure 36, the vocal line enters, with the direction *zart* (tender), and the words *wo all die bunten Blumen blühen, wir reiten im Galopp* (where all the colorful flowers bloom, we ride at a gallop).

Only at the mention of the word *Galopp* (gallop), the right hand of the piano has the original triplet “horse motif” with the quarter note (see Fig. 43). The color change described above, the change to a very *legato* articulation and the beautiful, smooth vocal line create a very dreamlike impression. It sounds as if the child on the horse was now flying over the earth and, in awe, is taking in all its beauty.

¹³⁶ Ibid.



Fig. 43: The original “horse” motif appears in the right hand of the accompaniment¹³⁷

In fact, the next words are *ei, wie zu unsren Füßen sie alle lieblich grüssen* (ah, how at our feet they all greet us tenderly), and Zeisl repeats what he has done with the previous measures, just a half note higher. He leads us back into the “*Juchheissassa* motif” once more in measure 48, which functions as a transition into the A' section.

In this A' section, Zeisl slows down the song considerably for the words *geht erst die Sonne nieder, dann kehren müde wieder das Rösslein und der Reitersmann* (not until the sun sets, do we return wearily, the little horse and the cavalier).



Fig. 44: The triplet movement is relinquished completely¹³⁸

¹³⁷Ibid.

Aside from the continuously descending melodic line, Zeisl reaches this effect by relinquishing the triplet movement completely for three measures (see Fig. 44 above). Obviously, the horse and the cavalier are tired and need to rest, depicted by quarter and half notes.

But not for long: *und morgen früh geht's wieder an* (and tomorrow morning we do it again) the child says, and Zeisl reintroduces the triplet movement. The horse is galloping again. The song ends with an added *hopp, hopp* (go), another demand to go, which leaves us in a happy, upbeat mood, wanting to ride with the child (see Fig. 45).

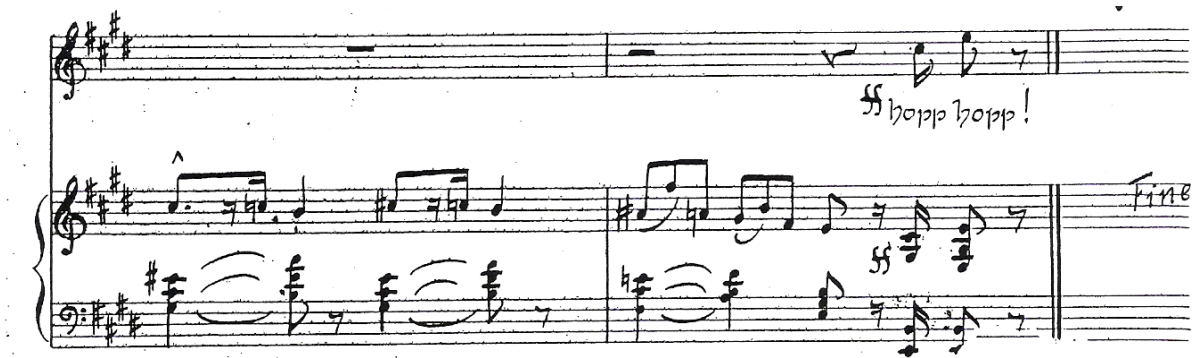


Fig. 45: The ending of the song with the child's demand *hopp, hopp* (go, go)¹³⁹

¹³⁸ Ibid.

¹³⁹ Ibid.

CONCLUSION

The genre *Lied* was of major importance in the life of Eric Zeisl. In his early years in Vienna, he built his reputation on performances of his songs. Zeisl's first publications were songs, the *3 Lieder* by Edition Strache in 1922. There is a wealth of songs originating from these Viennese Years, approximately 100 songs, only 23 of which are published. Many more of them deserve to be published in the future, and hopefully will be put more fervently into the conscience of the musical world.

All the songs discussed in this paper are prime examples of Zeisl's well-crafted, inspired and personal musical language of his Viennese time period (1905 – 1938). They all outline Zeisl's control of technique, his outstanding talent for portrayal, his sense of humor, his naivety, his gift for melody, and his aptitude for tone painting. I would like to point out especially his talent for simplicity. There never seems to be one note too many, one word repeated too often. Each and every song is a perfect gem in itself that tells its own story.

We have seen that Zeisl was always influenced strongly by the spoken word when composing the melody and rhythms of the vocal lines. His harmonic language ranges from late Romantic, for instance *Vor Meinem Fenster*, to chromatic in *Kommst Du Nicht Herein*, to free from tonality, like in *Der Briefmark*, whatever Zeisl considered necessary and fitting to create the atmosphere he had in mind.

It is important to note the role of the accompaniment in Zeisl's song output. In each and every case, it contributes to the atmosphere and musical content of the song in a major way by the means of tone painting through melodic or rhythmic gestures in the piano, or through the harmonic structure. Often, it even has a more important role by carrying its own melodic

material and receives considerably long interludes, for instance in *Kommst Du Nicht Herein*. In most cases, his accompaniments are extremely difficult.

In the literature about Zeisl, we can read that his songs were always well-received by critics and audiences alike. For myself, my first encounter with his music happened in a recital, where I heard *Mondbilder*. This experience sparked my curiosity and made me do research about Zeisl. The more I read about him, and especially the more music I heard, the more my love and respect for the composer grew. I have now seen with my own eyes how people react to hearing Zeisl's songs for the first time: it was always a positive, if not enthusiastic response.

With this paper, it is my strong intent and heart's desire to contribute to the righting of a wrong that has been done to this outstandingly gifted composer by the course of history. It is only by these circumstances that Zeisl doesn't yet have his place among the gods in the musical Olympus.

BIBLIOGRAPHY

- Bondy, François, ed. *Harenberg-Lexikon der Weltliteratur : Autoren, Werke, Begriffe*. 5 vols. Dortmund, Germany : Harenberg-Lexikon-Verlag, 1994. S.v. "Arno Holz" by Dr. Klaus-Michael Bogdal, vol. 3: 1371 – 1372.
- Brockhaus.Die Enzyklopädie in 24 Bänden*. Mannheim, Germany: Bibliographisches Institut & F. A. Brockhaus AG: 1992. S.v. "Hermann von Lingg," vol.13: 417.
- Brockhaus.Die Enzyklopädie in 24 Bänden*. Mannheim, Germany: Bibliographisches Institut & F. A. Brockhaus AG: 1992. S.v. "Richard von Schaukal", vol. 19: 301.
- Cole, Malcolm S. " 'Afrika singt': Austro-German Echoes of the Harlem Renaissance." *Journal of the American Musicological Society*, vol. 30, no. 1 (Spring 1977): 72-95.
<accessed through JSTOR 08 August 2007>
<<http://links.jstor.org/sici?sici=0003-0139%28197721%2930%3A1%3C72%3A%22SAEOT%3E2.0.CO%3B2-2>>
- _____. "Eric Zeisl's 'American' Period." *Current Musicology*, no. 18 (1974): 71 – 78.
- _____. "Erich Zeisl zum Gedenken." *Österreichische Musikzeitschrift*, no. 30 (1975): 595 – 597.
- _____. "Eric Zeisl: The Rediscovery of an Emigre Composer." *The Musical Quarterly*, vol. 64 No. 2 (April 1978): 237 – 244.
<accessed through JSTOR 08 August 2007>
<<http://links.jstor.org/sici?sici=0027-4631%28197804%2964%3A2%3C237%3AEZTROA%3E2.0.CO%3B2-Q>>
- Cole, Malcolm S., and Barbara Barclay. *Armseelchen: The Life and Music of Eric Zeisl*. Westport, Connecticut: Greenwood Press, 1984.
- _____. "The Toch and Zeisl Archives at UCLA: Samples of Southern California Activity to Preserve The Heritage of Its Emigré Composers." *Notes*, 2nd Ser., vol. 35, no. 3 (March 1979): 556-577.
<accessed through JSTOR 08 August 2007>>
<<http://links.jstor.org/sici?sici=0027-4380%28197903%292%3A35%3A3%3C556%3ATTAAZAA%3E2.0.CO%3B2-L>>
- Hanak, Werner, Michael Haas and Karin Wagner. "Endstation Schein-Heiligenstadt: Eric Zeisl's Flucht nach Hollywood." English translation by Frauke Binder and Maggie Dillon. Catalogue published in conjunction with an exhibition at the Jewish Museum Vienna from 30 November 2005 to 26 March 2006. Wien: Jüdisches Museum, 2005.
- Pape, Walter. *Joachim Ringelnatz*. Berlin, New York: Walter de Gruyter & Co, 1974.

Rosen, Ronald S. "Stranger in Paradise: The Life and Adventures of the Los Angeles Chamber Orchestra." *The Musical Quarterly*, vol. 80, no. 2, Orchestra Issue (Summer 1996): 220-233.

<accessed through JSTOR 08 August 2007>

<[http://links.jstor.org/sici?sici=0027-](http://links.jstor.org/sici?sici=0027-4631%28199622%2980%3A2%3C220%3ASIPTLA%3E2.0.CO%3B2-6)

[4631%28199622%2980%3A2%3C220%3ASIPTLA%3E2.0.CO%3B2-6](http://links.jstor.org/sici?sici=0027-4631%28199622%2980%3A2%3C220%3ASIPTLA%3E2.0.CO%3B2-6)>

Robertson, Ritchie. "Richard von Schaukal. Ein österreichischer Dichter der Jahrhundertwende." *The Modern Language Review*, vol. 96, no. 2: 575 – 576.

<accessed via JSTOR 05 October 2007>

<http://www.jstor.org.libezp.lib.lsu.edu/search/BasicSearch?Query=Richard+von+Schaukal&si=1&hp=25&Search=Search&wc=on>

Rubsamen Walter H.; Henry Cowell, Richard F. Goldman, Frederick Goldbeck and Everett Helm. "Current Chronicle." *The Musical Quarterly*, vol. 36, no. 4 (October 1950): 579 – 602.

<accessed through JSTOR 08 August 2007>

<[http://lin©1988byBarbaraZeisl-Schoenberg,copyoftheautographusedwithpermissionbyDr.Schoenbergks.jstor.org/sici?sici=0027-](http://lin©1988byBarbaraZeisl-Schoenberg,copyoftheautographusedwithpermissionbyDr.Schoenbergks.jstor.org/sici?sici=0027-4631%28195010%2936%3A4%3C579%3ACC%3E2.0.CO%3B2-R)

[4631%28195010%2936%3A4%3C579%3ACC%3E2.0.CO%3B2-R](http://lin©1988byBarbaraZeisl-Schoenberg,copyoftheautographusedwithpermissionbyDr.Schoenbergks.jstor.org/sici?sici=0027-4631%28195010%2936%3A4%3C579%3ACC%3E2.0.CO%3B2-R)>

Schoenberg-Zeisl, Barbara to Katharina Roessner, electronic mail.

Schoenberg, Randol. *Eric Zeisl*. <http://www.schoenberglaw.com/zeisl/>

<accessed 08 August 2007>

Wagner, Karin. "Eric Zeisl – Komponist der Alten und Neuen Welt." Ph.D.diss., Universität für Musik und darstellende Kunst, Historisch-kulturwissenschaftliche Fakultät der Universität Wien, 2004.

_____. *Fremd bin ich ausgezogen*. Wien: Czernin Verlags GmbH, 1995.

Wallace, David. *Exiles in Hollywood*. Pompton Plains, New Jersey: Limelight Editions, 2006.

Wikipedia contributors. "Arno Holz." *Wikipedia, The Free Encyclopedia*.

<accessed 05 October 2007>

Available http://de.wikipedia.org/wiki/Arno_Holz

Wikipedia contributors. "Joachim Ringelnatz." *Wikipedia, The Free Encyclopedia*.

<accessed 05 October 2007>

Available http://de.wikipedia.org/wiki/Joachim_Ringelnatz

Wikipedia contributors. "Victor Blüthgen." *Wikipedia, The Free Encyclopedia*.

<accessed 05 October 2007>

Available http://de.wikipedia.org/wiki/Victor_Bl%C3%BCthgen

Zeisl, Eric. *Drei Lieder für eine Singstimme und Klavier*. Wien, Edition Strache no. 47.

_____. *Kinderlieder*. Wien, Wiesbaden: Verlag Ludwig Doblinger (B. Herzmansky), 1956.

_____. *Sieben Lieder für Sopran mit Klavierbegleitung*. Wien, Leipzig, Berlin: Verlag Ludwig Doblinger (B. Herzmansky), 1936.

_____. "Der Briefmark." Score. 1931. The Toch and Zeisl Archives at UCLA, California.

_____. "Der Tag erwacht." Score. 1931. The Toch and Zeisl Archives at UCLA, California.

_____. "Immer leiser wird mein Schlummer." Score. 1927. The Toch and Zeisl Archives at UCLA, California.

_____. "Kommst Du nicht herein." Score. 1926. The Toch and Zeisl Archives at UCLA, California.

_____. "Reiterliedchen." Score. Undated. The Toch and Zeisl Archives at UCLA, California.

Zeisl, Gertrud S. "Eric Zeisl: his Life and Music." Interview by Malcolm S. Cole, 1975. Oral history transcript. Oral History Program, University of California, Los Angeles, c1978. <http://www.schoenberglaw.com/zeisl/oralhistory.html>

APPENDIX A

LIST OF SOPRANO SONGS

This list of Zeisl's soprano songs was developed with the help of the following sources:

Malcolm S. Cole and Barbara Barclay: *Armseelchen. The Life and Music of Eric Zeisl*.

Karin Wagner: *Fremd bin ich ausgezogen* and *Eric Zeisl – Komponist der Alten und Neuen Welt*.

The songs, divided into published and unpublished songs, appear in chronological order. Songs composed in the same year are listed in alphabetical order. This will be followed by the undated songs in alphabetical order. Where applicable, the name of the publisher is given, together with the date of publication. Names of collections, whether published or unpublished are listed. I have added the vocal ranges of the songs to facilitate song choices for singers and teachers. Middle c is labeled C₄.

ERIC ZEISL – SONGS FOR SOPRANO

PUBLISHED SONGS

<i>ROKOKO</i> Poet: Friedl Schreyvogel	ca. 1922 Edition Strache No.47, 1922/Drei Lieder	Range: C ₄ -G ₅
<i>DER FIEDLER</i> Poet: Richard Schaukal	possibly 1926 Doblinger, 1936/Sieben Lieder	Range: C ₄ [#] -A ₅
<i>DER UNVORSICHTIGE</i> Poet: Wilhelm Busch	1931, March Doblinger, 1936/Sieben Lieder included in <i>LIEDERCYKLUS</i>	Range: C ₄ [#] -A ₅
<i>DER SCHÄFER</i> Poet: J.W. von Goethe	1931, April Doblinger, 1936/Sieben Lieder included in <i>LIEDERCYKLUS</i> (not published as a whole)	Range: C ₄ -G ₅ [#]
<i>KRIEGSLIED</i> Text from <i>Des Knaben Wunderhorn</i>	1931, September Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder	Range: E ₄ -A ₅
<i>VERGISS MEIN NICHT</i> Poet: Richard Schaukal	1931, December Doblinger, 1936/Sieben Lieder	Range: C ₄ -G ₅

<i>DIE FÜNF HÜHNERCHEN</i> Poet: Viktor Blüthgen	1932, May Doblinger, 1936/Sieben Lieder	Range: D ₄ -G ₅
<i>IM FRÜHLING WENN DIE MAIGLÖCKCHEN LÄUTEN</i> Text from <i>Des Knaben Wunderhorn</i>	before 1933 Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder	Range: C ₄ -A ₅
<i>TRIUMPHGESCHREI</i> Poet: Richard Dehmel	before 1933 Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder included in <i>Liedercyklus</i>	Range: E ₄ -A ₅
<i>WIEGENLIED</i> Text from <i>Des Knaben Wunderhorn</i>	before 1933 Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder	Range: C ₄ -G ₅
<i>SONNENLIED</i> Text from <i>Des Knaben Wunderhorn</i>	November 1936 Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder	Range: F ₄ -A ₅ ^b
<i>KINDERLIED (Auf dem Grabstein eines Kindes in einem Kirchgang im Odenwald),</i> Text from <i>Des Knaben Wunderhorn</i>	before 1933 Capriccio-Verlag, 1933, Doblinger, 1956/Kinderlieder	Range: C ₄ -A ₅
<i>LIEBESLIED</i> Text from <i>Des Knaben Wunderhorn</i> Österreich, No. 10.663	ca. 1935 Universal Edition, 1935/Neues Liedschaffen aus	Range: C ₄ -A ₅ ^b
<i>LIEBESLIED (Die Augen fielen meinem Liebsten zu)</i> Poet: Lily Rona	1936 Doblinger, 1936/Sieben Lieder	Range: A ₃ -G ₅ ^b
<i>VOR MEINEM FENSTER</i> Poet: Arno Holz	before 1936 Doblinger, 1936/Sieben Lieder	Range: B ₃ -E ₅
<i>PRAYER</i>	1945, March NY: Mills Music, 1950	Range: C ₄ -B ₅ ^b

UNPUBLISHED SONGS

<i>BERÜCKUNG</i> Poet: Richard Dehmel	1924	Range: C ₄ -A ₅ ^b
<i>DIE NICHTGEWESENEN</i> Poet: Ilse Kurz	1925	Range: F ₄ -A ₅ ^b
<i>GIGERLETTE</i> Poet: Julius Bierbaum	ca. 1925	Range: B ₃ -A ₅

<i>JANNETTE</i> Poet: Julius Bierbaum	1925, June 3	Range: D ₄ -A _{b5}
<i>KOMMST DU NICHT HEREIN</i> Poet: Karl Kobald	1926, February	Range: E _{b4} -B _{b5}
<i>DU</i> Poet: Rudolf Paulsen	1926, June	Range: A _{b4} -B _{b5}
<i>WARUM WEINT AM UFERRAND</i> Poet: Karl Kobald	1926, May No. 3 in <i>AUS DER HIRTENFLÖTE</i> (unpublished)	Range: B _{b4} -B _{b5}
<i>MEINE SEELE FLIEGT ZU DIR</i> Poet: Karl Kobald	1927, May 18 No. 2 in <i>AUS DER HIRTENFLÖTE</i>	Range: G ₄ -B ₅
<i>WALDFRIEDEN DER EINSIEDELEI</i> Poet: Karl Kobald	1927 No. 4 in <i>AUS DER HIRTENFLÖTE</i>	Range: D ₄ -G ₅
<i>WENN DER ABEND LEISE KOMMT</i> Poet: Karl Kobald	1927, March No. 1 in <i>AUS DER HIRTENFLÖTE</i>	Range: E ₄ -A ₅
<i>IMMER LEISER WIRD MEIN SCHLUMMER</i> Poet: Hermann Lingg	1927, June	Range: C ₄ -B ₅
<i>DU</i> Poet: Ricarda Huch	1928, October 3	Range: E _{#4} -F _{#5}
<i>WIEGENLIED</i> Poet unknown	1928, December	Range: D _{b4} -F ₅
<i>KEIN SEUFZER SPRICHT VON MEINEN STUMMEN SCHMERZEN</i> Poet unknown	1929, May	Range: C ₄ -B _{b5}
<i>DER BRIEFMARK</i> Poet: Joachim Ringelnatz	1931, January included in <i>LIEDERCYKLUS</i>	Range: F ₄ -G _{b5}
<i>LASS MICH IN DEINEN STILLEN AUGEN RUHN</i> Poet: Max Dauthendey	1931, January	Range: D ₄ -G ₅
<i>DER TAG ERWACHT</i> Poet: Trude Jellinek	1931, February	Range: B ₃ -B ₅
<i>SEUFZER DER SEHNSUCHT</i> Poet: Martin Graf	1931, March included in <i>LIEDERCYKLUS</i>	Range: C _{#4} -F ₅

<i>KOMM UND REICH MIR DEINE HAND</i> Poet unknown	1931, April	Range: D ₄ -F ₅
<i>ICH KANN ES NICHT VERGESSEN</i> Poet: A. Strodtmann	1931, May	Range: D ₄ -D _{♭5}
<i>KATER</i> Poet: Alfred Walter Heymel	1931, May	Range: C ₄ -B ₅
<i>IN DER NACHT</i> Poet: Joseph von Eichendorff	1931, August	Range: C _{♯4} -F _{♯5}
<i>ABENDSTIMMUNG</i> Poet: Kühnel	1931, November	Range: D ₄ -A _{♭5}
<i>REGEN</i> Poet: Johannes Schlaf	1931, December	Range: A ₃ -D _{♭5}
<i>ARMKRÄUTCHEN</i> Poet: Joachim Ringelnatz	ca. 1931	Range: C ₄ -F ₅
<i>EIN GANZES LEBEN</i> Poet: Joachim Ringelnatz	ca. 1931	Range: D ₄ -B _{♭5}
<i>EIN BUCKLIGER WAISENKNABE SINGT</i> Poet: Alfons Petzold	1932, August	Range: B ₃ -F ₅
<i>WANDERLIED</i> Poet: Alfons Petzold -	1932, August	Range: E ₄ -A ₅
<i>SEIT DU FORT BIST</i> Text: "Aus dem Chinesischen"/Chinese Poem	1932, October	Range: C _{♯4} -D ₅
<i>KEIN TON MEHR KLINGT</i> Poet: Rudolf Paulsen	1933, March	Range: C ₄ -F _{♯5}
<i>FUGE</i> Text from <i>Des Knaben Wunderhorn</i>	1935, February	Range: B _{♭3} -A ₅
<i>KOMM SÜSSER TOD</i> Poet unknown	1938, January 17	Range: D ₄ -F _{♯5}

UNDATED SONGS

DIESELBE

Poet: J.W. von Goethe

Range: E₄-D₅[#]

EIN TÄNZCHEN

Poet: M. Brelitz

Range: C₄-E₅[#]

MIR IST SO WEH

Poet: Rainer Maria Rilke

Range: F₄-A₅[#]

REITERLIEDCHEN

Poet unknown

Range: D₄^b-A₅

STILLE

Poet: Marie Weiss

Range: B₃-F₅[#]

UNTREUE

Poet: Joseph von Eichendorff

Range: D₄-G₅[#]

STÄNDCHEN

Poet unknown

Range: C₄-A₅[#]

APPENDIX B

IPA TRANSCRIPTIONS

In these IPA transcriptions, I have indicated glottal stops with a vertical line where appropriate. Also, I have given the two possible pronunciations of the letter r. It is a purely artistic decision in these cases whether to pronounce or to omit the r. The growing tendency in German speaking areas for the genre *Lied* is to omit the r, but the artist must decide within the context of the line.

DER SCHÄFER

Es war ein fauler Schäfer, ein rechter Siebenschläfer,
'ɛs var/vaʁ 'aen faolər/faolʁ ʃɛ:fər/ʃɛ:ʁ, 'aen rɛçtər/rɛçtʁ zi:bənʃlɛ:fər/zi:bənʃlɛ:ʁ,

ihn kümmerte kein Schaf. Ein Mädchen kommt ihn fassen,
'i:n kʏm:mərtə/kʏm:mɔtə kaen ʃa:f. aen mɛ:tçən kɔm:mt 'i:n fas:sən,

da war der Tropf verlassen, fort Appetit und Schlaf.
da var/vaʁ der/deʁ trɔpf fɛrlas:sən/fɛʁlas:sən, fɔrt 'ap:pətit 'ʊnt ʃlaf.

Es trieb ihn in die Ferne, des nachts zählt er die Sterne,
'ɛs tri:p 'i:n 'ɪn di fɛrnə/fɛʁnə, dɛs naxts tʃɛ:lt 'ɛr/ɛʁ di ʃtɛrnə/ʃtɛʁnə,

er klagt und härmst sich brav. Doch als sie ihn genommen,
'ɛr/ɛʁ kla:kt 'ʊnt hɛrmt/hɛʁmt zɪç bra:f. dɔx 'als zi: 'i:n gənɔm:mən,

ist alles wiedergekommen, Durst, Appetit und Schlaf.
'ɪst 'al:ləs vi:dərgəkɔm:mən/vi:dɛrgəkɔm:mən, dʊrst/dʊʁst, 'ap:pəti:t 'ʊnt ʃla:f.

DIE FÜNF HÜHNERCHEN

Ich war einmal in einem Dorfe, da gab es einen Sturm,
'ɪç var/vaʁ 'aenma:l 'ɪn 'aenəm dɔrfə/dɔʁfə, da ga:p 'ɛs 'aenən ʃtʊrm/ʃtʊʁm,

Da zankten sich fünf Hühnerchen um einen Regenwurm.
da tsanktən zɪç fʏnf hy:nərçən/hy:nɛçən 'ʊm 'aenən re:gənvʊrm/re:gənvʊʁm.

Und als kein Wurm mehr war zu sehn, da sagten alle: Piep!
'ʊnt 'als kaen vʊrm/vʊʁm me:r/me:ʁ var/vaʁ tsu ze:n, da za:ktən 'al:lə: pi:p!

Da hatten die fünf Hühnerchen einander wieder lieb.

da hat:tən di: fʏnf hy:nərçən/hy:nʊçən 'aenandər/aenandʊ vi:dər/vi:dʊ li:p.

VOR MEINEM FENSTER

Vor meinem Fenster singt ein Vogel, still hör' ich zu,

fo:r maenəm fənstər/fənstʊ zɪŋt 'aen fo:gəl, stɪl:hø:r/hø:ʊ 'ɪç tsu,

mein Herz vergeht. Er singt, was ich als Kind so ganz besass,

maen herts fərget/fəʒget. 'er/eʊ zɪŋt, vʌs 'ɪç 'als kɪnt zo: gants bəsas:s,

und dann vergessen.

'ʊnt dan:n fərgəs:sən/fəʒgəs:sən.

VERGISS MEIN NICHT

Vergiss mein nicht hab' ich im Fichtenwald gepflückt,

fərgɪs:s/ fəʒgɪs:s maen nɪçt ha:p 'ɪç 'ɪm fɪçtənvalt ɡəpflykt,

wo Moos bescheiden ihm die Wurzeln schmückt.

Vo: mo:s bəʃædən 'i:m di: vʊrtsələn/vʊʊtsələn ʃmYk:kt.

Und sinnend halte ich den blauen Strauss in der Hand

'ʊnt zɪn:nənt haltə 'ɪç den blaoən ʃtraos:s 'ɪn der/deʊ hant

Und blicke [sic!] traurig auf das holde Wunder, unverwandt.

'ʊnt blɪk:kə traorɪç 'aof das hɔldə vʊnder/vʊndʊ, 'ʊnfərvant/ʊnfəʊvant.

Komm her, mein Kind, und kühle Dein Gesicht

kɔm:m he:r/he:ʊ, maen kɪnt, 'ʊnt kylə daen ɡəzɪçt

in dieser Sterne keuschem Licht, vergiss mein nicht.

'ɪn di:zər/di:zʊ ʃtɛrnə/ʃtɛʊnə kœʃəm lɪçt, fərgɪs:s/fəʒgɪs:s maen nɪçt.

DER BRIEFMARK

Ein männlicher Briefmark erlebte was schönes

'aen mɛn:nlɪçər/mɛn:nlɪçʊ brɪ:fmark/brɪ:fmaʊk 'ɛrle:ptə/ɛʊle:ptə vʌs ʃø:nəs

bevor er klebte; er wurde von einer Prinzessin beleckt,

bəfo:r/bəfo:ʊ 'er/eʊ kle:ptə; 'er/eʊ vʊrdə/vʊʊrdə fɔn 'aenər/aenʊ prɪntsɛs:sɪn bələk:kt,

das hat in ihm die Liebe erweckt; er wollte sie wieder küssen,
 das hat 'ɪn 'i:m di: li:bə 'ɛrvɛk:kt/ɛʁvɛk:kt, 'er/ɛʁ vɔl:ltə zi: vi:dər/vi:dɐ kʏs:sən,
 da hat er verreisen müssen; so liebte er leider
 da hat 'er/ɛʁ fɛrræzən/fɛʁræzən mʏs:sən; zo: li:ptə 'er/ɛʁ laedər/laedɐ
 vergebens, das ist die Tragik des Lebens.
 fɛrgɛ:bəns/fɛʁgɛ:bəns, das 'ɪst di: trɑgɪk dɛs le:bəns.

DER TAG ERWACHT

Der Tag erwacht, die Vögel singen, wie wird er sein?
 der/deʁ tɑ:k 'ɛrvaxt/ɛʁvaxt, di: fø:gəl zɪŋən, vi: vɪrt/vɪʁt 'er/ɛʁ zaen?
 Was wird er bringen? Der Tag erwacht, die Blumen nicken [sic],
 vas vɪrt/vɪʁt 'er/ɛʁ brɪŋən? der/deʁ tɑ:k 'ɛrvaxt/ɛʁvaxt, di: blu:mən nɪk:kən,
 was wird der liebe Gott uns heute schicken, der Tag erwacht,
 vas vɪrt/vɪʁt der/deʁ li:bə ɡɔt:t 'ʊns hœtə ʃɪk:kən, der/deʁ tɑ:k 'ɛrvaxt/ɛʁvaxt,
 was soll ich fragen, was er bringt, das werd' ich tragen.
 vas zɔ:l 'ɪç fra:gən, vas 'er/ɛʁ brɪŋt, das ve:rt/ve:ʁt 'ɪç tra:gən.

IMMER LEISER WIRD MEIN SCHLUMMER

Immer leiser wird mein Schlummer,
 'ɪm:mər/ɪm:mɐ laezər/laezɐ vɪrt/vɪʁt maen ʃlʊm:mər/ʃlʊm:mɐ,
 nur wie Schleier liegt mein Kummer zitternd
 nur/nʊʁ vi: ʃaelər/ʃlaeʁ li:kt maen kʊm:mər/kʊm:mɐ tsɪt:tərnt/tsɪt:tɔnt
 über mir. Oft im Traume hört' ich Dich rufen drauss
 'y:bər/y:bɐ mir/mɪʁ. ʊft 'ɪm traʊmə hœrt 'ɪç dɪç ru:fən draʊs
 vor meiner Tür, niemand wacht und öffnet mir,
 for/foʁ maenər/maenɐ ty:r/ty:ʁ, ni:mant vaxt 'ʊnt 'œf:fnət mir/mɪʁ,
 ich erwach und weine bitterlich.
 'ɪç 'ɛrvax/ɛʁvax 'ʊnt vaenə bɪt:tərɪç/ bɪt:tɔɪç.
 Ja, ich werde sterben müssen,
 ja 'ɪç ve:rdə/ve:ʁdə ʃtɛrbən/ʃtɛʁbən mʏs:sən.
 eine andre wirst Du küssen, wenn ich bleich und kalt,

'aenə 'andrə vɪrst/vɪkst du kYs:sən, ven:n 'ɪç blaɛç 'ʊnt kalt,

wenn die Maienlüfte wehn, eh die Drossel singt im Wald.

ven:n di: maeənɪʏftə ve:n, 'e: di: drɔs:səl zɪŋt 'ɪm valt.

Willst Du mich noch einmal sehn, komm', oh komme bald.

vɪl:lst du mɪç nɔx 'aenməl ze:n, kɔm:m, 'o: kɔm:mə balt.

KOMMST DU NICHT HEREIN

Kommst Du nicht herein in mein Kämmerlein, hätt' Dir was zu sagen.

kɔm:mst du nɪçt heraen 'ɪn maen kɛm:mərlaen/kɛm:mɒlaen, hɛt:t dir vas tsu za:gən.

Ach, man hat Dich fortgetragen, liegst im Totenschrein.

'ax, man hat dɪç fɔrtgətra:gən, li:kst 'ɪm to:tənʃraen.

Es ist Winterszeit, rings die Welt verschneit. Ach, mein Haar ward weiss

'ɛs 'ɪst vɪntərstaet, rɪŋs di: vɛlt fɛrʃnaet/fɛʏʃnaet. 'ax, maen ha:r/ha:ʁ vart/vaɪt vaes

und vor Weh und Leid fror mein Herz zu Eis.

'ʊnt for ve: 'ʊnt laet fro:r/fro:ʁ maen hɛrts tsu 'aes.

REITERLIEDCHEN

Ich bin ein kleiner Reitersmann, juchheissassa, hopp, hopp, hopp, hopp.

'ɪç bɪn 'aen klaenər/klaenɐ raetərsman:n/raetɐsman:n, juχhaes:sas:sa, hɔp:p.

wie treibe ich mein Rösslein an, wir sausen im Galopp.

vi: traebə 'ɪç maen rɔes:slaen 'an, vɪr/vɪɐ zaozən 'ɪm galɔp:p.

Und seht ihr meinen Schecken auch nur an einem Stecken,

'ʊnt ze:t 'i:r/i:ɐ maenən ʃɛk:kən 'aɔx nur/nuɐ 'an 'aenəm ʃtɛk:kən,

so fliegt er doch wie der Wind wohl durch die ganze Welt geschwind.

zo: fli:kt 'er/ɐ dɔx vi: der/deɐ vɪnt wo:l dʊrç/dʊɐç di: gantsə vɛlt gəʃvɪnt.

Nun geht es durch das Wiesengrün, wo all' die bunten Blumen blühn,

nun ge:t 'ɛs dʊrç/dʊɐç das vi:zəŋgry:n, vo 'al:l di: bʊntən blu:mən bly:n,

wir reiten im Galopp. Ei, wie zu unsren Füßen sie alle lieblich grüßen,

vɪr/vɪɐ raetən 'ɪm galɔp:p. 'ae, vi: tsu 'ʊnsrən fy:s:sən zi 'al:lə li:plɪç gry:s:sən,

das Köpfchen neigen sie: wohlan, viel gute Fahrt, Herr Reitersmann!

das kœpfçən naegən zi: vo:l'an, fi:l gu:tə fa:rt/fa:ɪt, hɛr:r raetərsman:n/raetərsman:n!

Nun durch das goldne Ährenfeld, nur weiter durch die schöne Welt

Nun dʊrç/dʊʁç das gɔldnə 'ɛ:rənfeld, nur/nʊʁ vaetər/vaetʁ dʊrç/dʊʁç di: ʃø:nə velt

in sausendem Galopp. Geht erst die Sonne nieder,

'ɪn zaozəndəm galɔp:p. ge:t 'ɛrst/ɛʁst di: zɔn:nə ni:dər/ni:dʁ,

dann kehren müde wieder das Rösslein

dan:n ke:rən my:də vi:dər/vi:dʁ das ræs:slaen

und der Reitersmann.

'ʊnt der/deʁ raetərsman:n/raetʁsman:n.

und morgen früh geht's wieder an, juchheissassa, hopp, hopp, hopp, hopp.

'ʊnt mɔrgən/mɔʁgən fry: ge:ts vi:dər/vi:dʁ 'an, jʊxhæs:sas:sa, hɔp:p.

APPENDIX C

LIST OF SONG RECORDINGS

ALL ZEISL COMPACT DISCS

Eröd, Adrian. *Letzter Tanz. Lieder von Erich Zeisl*. ORF-CD 419. LC 11428. Radio Österreich 1. Compact Disc.

Adrian Eröd, baritone, Eva Mark-Mühlher, piano. 25 songs.

Holzmaier, Wolfgang. *Eric Zeisl – Lieder*. CPO 777 170 – 2. BKL Recording Group, c2005. Compact Disc.

Wolfgang Holzmaier, baritone, Cord Garben, piano. 28 songs.

SELECTED SONGS ON COMPACT DISCS

Hampson, Thomas. *Verboten und Verbannt*. Orfeo C708061B. Orfeo International Music GmbH, c 2006. Compact Disc.

Thomas Hampson, baritone, Wolfram Rieger, piano, *Die Nacht bricht an, Schrei*.

Raimondi, Ildikó. *Lieder des Lebens*. ORF 304. Radio Österreich 1. Compact Disc.

Ildikó Raimondi, soprano, Charles Spencer, Klavier und Hammerklavier, *Triumphgeschrei*.

Hauf, Anna Clare and Holzmaier, Wolfgang. Accompanying CD to Hanak, Werner, Michael Haas and Karin Wagner. "Endstation Schein-Heiligenstadt: Eric Zeisl's Flucht nach Hollywood." English translation by Frauke Binder and Maggie Dillon. Catalogue published in conjunction with an exhibition at the Jewish Museum Vienna from 30 November 2005 to 26 March 2006. Wien: Jüdisches Museum, 2005. Compact Disc.

Anna Clare Hauf, soprano, Wolfgang Holzmaier, baritone, Cord Garben, piano, Trung Sam, piano.

Berückung, Immer Leiser Wird Mein Schlummer, Janette, Der Mond Steht Da, Das Trunkene Lied, Komm Süsster Tod.

APPENDIX D

LETTER OF PERMISSION

Frau
Mag. Katharina Roessner
2100 College Drive #90
Baton Rouge
LA 70808
USA

Abdruckgenehmigung

Wien, 19. Sept. 2007

Sehr geehrte Frau Mag. Rössner,

unter Bezugnahme auf Ihre Anfrage von heute erteilen wir, als Inhaber der Verlagsrechte, Ihnen unsere nicht ausschließliche Genehmigung zur schriftlichen Verwendung von ein- bis viertaktigen Notenzitaten aus 4 Liedern von Erich Zeisl in unserem Verlag in Ihrer Dissertation (1 Zitat hat 5 Takte, und 1 Zitat hat 6 Takte).

Bitte achten Sie darauf, dass an entsprechender Stelle Ihrer Arbeit sowohl Namen des Urhebers als auch der Quellennachweis mit Copyright und die Genehmigungsklausel unseres Verlages aufscheinen

aus: Erich Zeisl: [Titel]

© Copyright [Jahreszahl] by Ludwig Doblinger (B. Herzmansky) KG., Wien-München

Andere Rechte als der Abdruck von kurzen Werkteilen wie oben genannt werden hiermit nicht übertragen, und Sie sind nicht berechtigt, die verwendeten Ausschnitte dieser Verlagswerke anders als in der oben genannten Dissertation zu vervielfältigen, der Allgemeinheit entgeltlich oder unentgeltlich als Download zur Verfügung zu stellen und die Verbreitung in körperlicher und unkörperlicher Form zu ermöglichen oder in irgendeiner Weise Dritten Rechte daran einzuräumen.

Sollte eine kommerzielle Verwertung Ihrer Dissertation wie z.B. die Drucklegung oder die Einspeisung in einen Datenträger intendiert werden, ist unser Verlag zeitgerecht bezüglich der Erteilung einer entsprechenden Lizenz für die verwendeten Notenzitate zu kontaktieren.

Wir ersuchen Sie, zum Zeichen Ihrer Kenntnisnahme einen Ausdruck dieses Vertragsbriefes gegengezeichnet an uns zu retournieren (auch per Fax), und verbleiben

mit freundlichen Grüßen

Mag. Martin Sima
Rechte und Lizenzen / Assistenz der Geschäftsführung
Legal and Licencing Department / Assistance to the Management

Ludwig Doblinger (Bernhard Herzmansky) KG, Vienna - Munich
Musikhaus / Musikverlag
Music store / Music publisher
Dorotheergasse 10

A-1010 Wien / Vienna
Österreich / Austria
Tel: ++43 /1/ 515 03-13
Fax:++43 /1/ 515 03-51
eMail: martin.sima@doblinger.at
<http://www.doblinger.at>

VITA

A native of Vienna, Austria, Katharina Roessner holds a master's degree in vocal performance from the Music University of Vienna, Austria. Already during her studies in Vienna, Roessner performed roles with several free opera groups in Vienna. Upon finishing the master's degree, Roessner went to the Opera Passau, Germany, to perform several roles in her *Fach*, including Fiordiligi in *Così fan tutte*.

Contemporary music was always of great interest to her and several pieces have been written for her. In 2000, Roessner went to Chicago, Illinois, as a visiting scholar at Northwestern University, where she performed mainly contemporary music with groups like the Pacifica String Quartet. She recorded works by M. William Karlins for the Hungaroton label.

Upon returning to Austria, Roessner was a member of the extra chorus of the Vienna State Opera, as well as a member of the *Konzertvereinigung Wiener Staatsopernchor*, performing with the Vienna State Opera during the Salzburg Festival.

Teaching was always a passion of Katharina Roessner, and after teaching privately in Germany and Austria, she decided to pursue a Doctor of Musical Arts degree with a minor in voice science. At LSU, Roessner was a teaching assistant for the past three years, teaching private voice, a voice class for non-music majors and German and French diction. As a recipient of the Baton Rouge Opera Guild Scholarship, she has participated in several productions of the LSU Opera, including roles like Micaëla in *La tragédie de Carmen* and Fiordiligi in *Così fan tutte*, as well as Mrs. Nolan in the production of *The Medium* of the New Orleans Opera Association.

Upon completion of the degree, Roessner plans to teach voice at the University level, and to continue to pursue her singing career.